



1850

Patrick Keely

PATRICK CHARLES KEELY

ARCHITECT

A RECORD OF HIS LIFE AND WORK

BY

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ARCHITECT



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By

Francis W. Kenick

IN HONOR OF
THE MOTHER OF GOD
AND
SAINT JUDE, APOSTLE

Let us now praise men of renown and our fathers in their generation.

ECCLES. 44:1

P R E F A C E

A REMARK once made to the writer that Keely was a pupil of Pugin led to the research and preparation of this record of the life and work of the architect who in his own right did so much for The Church during his lifetime.

It is an interesting illustration of the transitory fame of many artists and particularly of architects that their names are soon forgotten. The fact that a man who sixty years ago was always thought of when a church or a cathedral was to be designed is now forgotten is indeed remarkable. Few records or newspapers of the period contain material regarding the buildings that were dedicated with so much pomp and glory. In the case of Keely it is even more so. He was a man who was self effacing and humble and this may have been the reason that he is now so thoroughly neglected. His contemporaries are gone and most of his family who might have some recollection of him.

Before more years elapse it seems desirable that the few facts concerning him and his work should be recorded of the man who was presented with the greatest opportunity for building for The Church that has come to an architect. Usually one reads that he was the architect of six hundred churches but whether this is so or not can hardly be determined and perhaps there is no reason why it should be necessary.

Enough of his work is known and the buildings listed have in most cases been verified and visited in presenting them for this brief record. The original drawings, from which reproductions have been made, were for a long period stored in the tower of one of his churches in Brooklyn. This had been done by the pastor, a friend of Keely, who had secured them at the death of the architect.

No attempt has been made to express an opinion as to the artistic worth of the buildings. Nothing seems so profitless as art criticisms for such only express the opinion of one person, qualified or not, and in regard to architecture such criticisms seem worthless. Why the designer did one thing or another may not be evident in the completed building and unless one knows why a particular solution was arrived at one can hardly be in a position to judge even the plan. The architect is too often confronted with conditions that are unknown to the casual observer as is the case of Westminster Cathedral.¹ There, one of the greatest of English architects found himself confronted with old foundations that could not be removed and with the law of ancient lights that caused a modification of his original plans. Then, too, he had to face the ideas of clients and these so often changed the original plan.

We do know that in the case of Keely he always had the hampering restriction of funds for he had to provide the greatest seating capacity with the least number of

¹. de l'Hopital — Westminster Cathedral and its Architect.

dollars. This explains in many cases the evidence of economy where wood mullions are used instead of the stone that he used whenever possible; the galleries to give greater seating, the simplification of mouldings that would help to produce a building that would not be too much of a strain upon the clients.

It is worth while to remember these difficulties and the building methods of the period rather than to judge by such standards as the affluence and the fine craftsmanship of the 1920's.

WYNNVIEW — Feast of Saint Jude — 1952

Randolph, Vermont

THE ARCHITECTURAL SCENE

ALMOST fifty years ago, Ralph Adams Cram, in one of his essays,¹ wrote that the best way to find a Catholic church in a strange town is to hunt for the ugliest red brick church and when it is found the stranger would know that he had reached the building for which he was seeking. In many instances this may have been true but if Mr. Cram had sought the reason and the history of some of these churches he would have found that in many instances the ugly Catholic churches that he deplored were actually built as Protestant conventicles and later had been acquired for the use of Catholic parishes. This in many cases will account for features that the lecturer found so objectionable such as galleries, shallow sanctuaries and the thinness and meanness of the decorations, all of which were in the original buildings.

Since architecture has always reflected the times in which it has been developed it is well to consider the position of the Catholic Church in the nineteenth century in the United States. The growth of The Church in this country is one of the outstanding facts of its history. Catholics have every right to consider that the North American continent, including the United States, is Catholic in its origin. For generations, since the Discovery, Catholics had penetrated every portion. Along the Gulf coast and the Pacific there were permanent settlements; from Canada the French had come far down into New England, upward from Florida the same was true of the Spaniards who had reached what is now Virginia. Even the waters about Long Island were known and named by the explorers of the Spanish crown.²

In spite of all these facts, this seems to be forgotten by the descendants of the Puritans who had driven out the earlier settlers. These Puritans had brought with them their inherited hatreds of anything Catholic so that on the Atlantic coast few Catholics were to be found and these were treated as aliens or worse. These prejudices have colored all the subsequent history of the American states and like smoldering embers are still ready to burst into flame at the first opportunity.

During the Revolution the aid of Catholic France was sought and was welcomed. The coming of cultivated and urbane Catholics from France as well as from other Catholic lands made the leaders of the American revolutionists familiar with the contributions of The Church to cultural development. The tolerance of William Penn or Cecil Calvert could hardly be expected of the average colonist for the intellectual development of whalers, slave traders, fur traders and tradesmen of divers sort could hardly keep pace with their rise to riches. Catholics were generally looked upon with suspicion and the fear of foreign domination as typified by the "Pope of Rome" was an ever present bogey

1. Cram *The Gothic Quest — Roman Catholic Architecture*.

2. Bonton — *History of Catholic Church in the Diocese of Brooklyn*.

in many a household. Sporadic manifestations of this were felt from the beginning of the establishment of the Republic but it was hardly until the fourth decade of the 19th century that suspicion became so manifest.

To the present generation of Catholics the sufferings and the persecutions of their grandparents are hardly known. Perhaps one should take the attitude of the old negress, who, when hearing of the lashings of the slaves said: "I'se want to forget dat." A charitable attitude on the part of a member of a race that has suffered as much as did the early Catholics but to understand the architecture of the period, especially when it is under criticism, it is necessary to repeat some of the conditions that prevailed.

The Irish had come into the colonies at an early period either willingly or otherwise. During the Cromwellian period it is estimated that a hundred thousand Irish boys and girls of tender years had been kidnapped and sold in the colonies and the West Indian Islands. (1). The attempts to convert the Irish from their ancient religion now appears much like the efforts of the Nazi and communist dictators of the present day to suppress the opposition to their schemes. The infamous Earl of Cork could write: "As I now write of killing a hundred I shall shortly write of killing thousands", for which efforts he was probably rewarded with another manor. Even as late as 1763 this advertisement appeared in The Connecticut Gazette of January fifth: "Just imported from Dublin in brig Darby parcel of Irish servants both men and women to be sold cheap by Israel Boardman of Stamford."

In the forties of the nineteenth century Europe was in a turmoil of revolution. Many Germans came from the Catholic districts of Bavaria and the Rhineland to escape the political and religious persecutions that were being inflicted upon them even though these persecutions were mild compared with what was going on in Ireland. The Germans had had the opportunities for education and acquiring wealth that were denied the Irish. Among them were many professional men and expert craftsmen and they settled in the eastern states in communities of their own, or were attracted by the new lands in the mid-west. In strong contrast were the Irish emigrants for they lacked education since no Irishman could hope in his native land to attend a school nor to acquire property except too often at the sacrifice of his religion. In the late forties, millions faced with the certain starvation resulting from the failure of the crops, began to think of escape to the new world. Perhaps the best evidence of their sufferings at home was the willingness they showed to endure the crossing of the Atlantic in those days. This meant a voyage of two or three months in crowded ships, officered by brutish captains, inadequate food and even a lack of sufficient water. Before the days of steam ships the sailing vessels, often in sight of land, would be blown back and with food supplies constantly diminishing. Conditions became so bad that the English parliament at length passed laws requiring that there must be at least five and a half feet between decks and fifty pounds of breadstuffs for each passenger.¹ With unsuitable food for so long a

1. Rev. Thomas Duggan — The Catholic Church in Connecticut.

2. Emmet — Ireland under English Rule.

period the dreaded scurvy and ship fever developed. Many an Irishman and woman were cast overboard with the only prayer the captain's imprecations.

Those who did reach New York, Boston or Quebec, the principal landing ports, were so enfeebled that the living were lying below decks unable to care for the dead beside them. Thousands were buried at Quebec and the workmen on the great bridge, across the Saint Lawrence, erected a marker over their graves reading: "To preserve from desecration the remains of six thousand emigrants who died of ship fever A.D. from 1845 to 1848 this stone is erected by the workmen of Messrs. Peto, Brassey and Bates, employed in the construction of the Victoria Bridge, A.D. 1859." At Kingston one grave contained the bodies of fifteen hundred uncoffined emigrants. In New York, the port physician feared to enter the holds of the ships until the air could be purified by drenching with water.¹

As the emigrants regained their strength their concern was first a shelter, then they must go where work was available. Their cabins were built close to the railroads and the canals. Churches were necessary and these, too, were built nearby. As one passes through the middle west these small unpretentious churches are still to be found close to the tracks with the pathetic inscriptions upon the walls bearing the names, otherwise forgotten, of Irish laborers. If the men faced this sort of work the women and girls fared no better. It was either the textile mills of New England or the households of the earlier settlers where employment could be found. Working in the mills meant toil from six in the morning until six or seven in the evening for it was truthfully said that "generosity was a virtue unknown to the mill owners of the 19th century."²

Poor indeed was the American family that could not afford to pay a dollar a week for an Irish girl to do all the work of the household from before dawn to nine or ten o'clock at night. It has been sneeringly said that the building of Saint Patrick's Cathedral in New York was made possible by the dimes contributed by Irish servant girls and if it be true it is to their everlasting glory.

The churches that were built for these emigrants were as simple as the shelters they built for themselves. The meeting house type would do and this was often the best form known to the carpenters of that day. A place for an altar was necessary but why a liturgical choir when there were no singers? Architects were rare. The French architects: Mangin, Ramee, Brunel who had come as a result of the revolution in France were gone. Latrobe, the Protestant architect, who had so generously given of his talent in designing the Cathedral of Baltimore was dead and also Bulfinch who had been as generous toward the first Bishop of Boston. Particularly in the northern states the Catholic population was growing rapidly and this did not pass without the old suspicions of Catholicity being revived. Opposition flamed. At Charlestown, Massachusetts, a convent was attacked and burned at night. Even though arson at night was then a crime

1. Emmet — Incidents of my Life.

2. O'Brien — Pioneer Irish in New England.

punishable by death the ringleaders were acquitted. In Philadelphia the church of Saint Augustine was burned and the city seethed with rumors, fights and bloodshed. In Maine as late as 1854 there were attacks by mobs: Father Bapst was stripped of his clothes and smeared with tar and feathers; a boy, Thomas Wall, in Boston was whipped in school for refusing to read the prayers and the Bible used in the school. In Vermont of all the states there were no organized attacks. It was as Father Fitton, an old time missionary, wrote: "Exceptions there were, it is true, but the 'Green Mountain Boys' ever seemed, from some cause or other, more openhearted, courteous and obliging, more like the descendants of patriarchal society, than citizens of certain other states.'" Thus the history of The Church in Vermont has no record of burned churches nor of mob rule that was so universal along the Atlantic coast.

1. Fitton — Sketches of the Establishment of the Church in New England.

THE ARCHITECT

INTO this life of the emigrant Irish, Patrick Charles Keely was plunged. It was hardly through necessity that he had to undergo the privations and social indignities that were the common lot of the Irish in the United States in 1842 when he landed in this country.

He had been born in Thurles,¹ County Tipperary, on August ninth, 1816 to a family in comfortable circumstances. The father had come to Thurles from Kilkenny to build the new Saint Patrick's College which had been started there. The building was planned by the Very Reverend Doctor O'Connor who became its first president. It was started in 1829 and was completed in 1837. After this the elder Keely acted as architect and builder for the fever hospital which is now known as the district hospital. This latter building was begun in 1838 and was finished in 1840. This would mean that the son probably received his training in construction under the tutelage of his father. What training he had in architectural design is not known. The tradition that he was a pupil of Pugin seems dispelled by a letter to the writer, that the grandson of Pugin wrote, stating that his grandfather never had but one pupil and that pupil married the daughter of the architect. Pugin had built the church and College of Saint Peter in Wexford in 1838 and 1840 and these were the first of his buildings in Ireland. Later the church at Gorey, Wexford was building in 1839 and until 1842. His other work was done later at a time when young Keely was already in America. Keely may have visited these two buildings before leaving home but this would hardly warrant the statement that he was trained by Pugin. No evidence exists that he could have studied with Pugin's father who conducted a draughting school in London. This makes Keely's work in the United States all the more remarkable since there is a robustness in his cathedral designs that one misses in the work of Pugin who was constantly under the pressure of designing churches with inadequate funds.

The Keely family, although the name appears in the town directories and the college records as Kiely — was evidently well to do. The father on coming to Thurles moved his family into the house that had been occupied as a convent by the Presentation sisters and which had been built by the distiller McCormick. It is to be presumed that the boy received the education available to boys that were expected to be tradesmen and mechanics. Those members of the family who remained in Ireland have reached prominence in the social, political and intellectual life of the country. Keely as he spelled his name after coming to the United States was faced with the necessity of earning his living as a carpenter in Brooklyn. The term architect was hardly known, for the

1. Family records.

builder, whether mason or carpenter, made his own plans, and details were often executed without even the aid of drawings.

Catholic life in 1842, the year that Keely landed in America, was just developing from the small beginnings that had been made in Baltimore, New York and Boston. Long Island, had been known to the Spanish explorers as early as 1524, when, on the Feast of Saint Peter and Paul, the leader, Verrazano, came ashore to attend a religious service. Later he described the docility and devotion shown by the Indians during what was probably their first Mass.¹ The name of Island of The Apostles, was lost with the coming of the sectarian groups after the English occupation. A few Catholic families were on the Island when Keely came such as the Turner family and the Parmentier family. Peter Turner was the first to promote the idea of an orphan home and Madame Parmentier with her daughter worked among the men who had come to the new Navy Yard that opened in 1801. A small church had been built and a priest came intermittently to celebrate Mass for otherwise it was necessary to brave the currents of the East River, in a small boat, to cross to Saint Peter's Church on Manhattan Island.

With the development of the ferries between the islands, the Catholics flocked to Long Island in great numbers. They met with the same opposition and threats that confronted them elsewhere. It was difficult to buy land if it was suspected that the property might be used for a church. Even then, there was no certainty that the church would not be burned as soon as built. Sometimes it was necessary to buy land through a third party or to use some form of subtle procedure to secure safety. In New Haven, where opposition was very strong, the plot selected for a church was between buildings owned by two men who were leaders of the opposition. Thus it would be impossible to burn the church without the destruction of the adjoining properties and as a consequence the church is still standing.

For a number of years Keely worked at his trade without attracting attention. The Rector of the Seminary at Lafargeville employed him to design an altar and later for the same priest he did some small work in Newark. That was all, but during this time he did make the acquaintance of a young priest about his own age: Father Sylvester Malone.

In 1846 this priest had been sent to form a parish at Williamsburgh on Long Island near the water front. He needed a church and at once thought of the Irish carpenter.² Together they worked out a plan and Keely presented what was styled a Gothic church, presumably on the strength of its having pointed arches, pinnacles and a few buttresses.

When this was shown to Archbishop Hughes he at once rejected it as he considered it to be too ambitious and expensive for so poor a parish. Father Malone, always energetic and resourceful, was not to be daunted by this refusal. He had the estimates gone

1. Bonton — History of the Catholic Church in Diocese of Brooklyn.

2. Malone — Memorial of Golden Jubilee.

over by several builders who confirmed the figures that Keely had prepared and substantial men of the parish examined the designs and agreed that they were not beyond the resources of the parish. The Archbishop was again approached and when confronted with these opinions he withdrew his objections and gave permission to proceed.¹

The church at first was dedicated to Saint Peter but to avoid the possible confusion with the church of the same patronage on Manhattan Island the added patronage of Saint Paul was determined upon. Almost immediately the building became a centre of attraction and the objective of many a Sunday walk to see the marvellous church being built in Williamsburgh. Since its completion the church has been altered but with results that hardly justify the efforts expended. Its dedication in 1846 marked the beginning of a new epoch in Catholic building. Keely was approached from all sides with requests for designs of churches and the other necessary structures for an expanding religious life. On Long Island alone there was a great wave of Catholic settlers for whom churches were urgently needed and Keely was the only one thought of to do the work. Sometimes two or three churches were building in a year and to enumerate the patrons of these many churches built from his designs is almost to suggest the litany of the Saints.

Many of these were of brick with stone trimmings. They were at times raised on high basements that served as temporary churches until the superstructures could be built. In some cases soil conditions allowed the architect to use moats and thus to avoid the long flights of steps that are so annoying and dangerous. Later these basements served as social halls for the parish where entertainments could be given to provide the funds to reduce the debts. Here were held the "fairs", the "bazaars" and the card parties which were the accepted modes of entertainment. Their uses as armories for the storage of weapons to annihilate their Protestant neighbors did not occur to these parishioners but the idea was developed by the Know Nothing Party and the American Protective Association who assiduously spread the calumny. These basements were purely utilitarian in character with a large open space covered with a flat ceiling supported by columns. The church interiors followed the general trend of the ecclesiastical character of Victorian days. Indeed how natural for these parishioners to assume that what was being built by their "Yankee" neighbors must be the correct procedure for the "ignorant Irish" to follow. Hence we have the encaustic floor tile, oak carved into intricate and meaningless forms, shallow sanctuaries abhorred by Cram, and sometimes galleries for additional seating.

These shallow sanctuaries were after all a perfectly logical solution for they reflect the needs of the times. There were no liturgical choirs so if a space for a high altar and two flanking altars with space for the simple ceremonies, necessitated by the scarcity of priests, could be provided the arrangement sufficed for that period. The people were not used to seeing deep chancels that are so characteristic of the English parish church and lacking a choir of men it would be a useless expense that even its, undoubted, esthetic value could hardly justify.

1. Malone -- Memorial of Golden Jubilee.

Neither the priests nor the people were accustomed to the elaborate ceremonies that pleased the Italians and the French. People who had been forced to attend Mass in their native country by gathering on a hillside, a rock serving as an altar, and with men on guard to watch for the coming of the soldiers would be quite content with a space for the altar and a roof over their heads.

Keely was able and gave them more but he kept to a fairly simple plan, usually a nave and two flanking aisles. An interesting feature of his plans and commendable, too, is the manner in which the minor altars are recessed in small chapels so that on entering the church the high altar becomes, as it should, the center of interest.

The great size of these early churches is impressive. One who thinks of a cathedral as a church of great dimensions could easily mistake some of Keely's parish churches to be such, Saint Mary's in Lawrence, Massachusetts, is one of these where the seating capacity is over two thousand and which was necessary to care for a great attendance at Mass at a time when priests were few and it was not possible to have the number of Masses so numerous on a Sunday as we now find them to be. The late sleepers who now expect a Mass at half past twelve in the afternoon had no such provision made for them in the early days of The Church in America. Then, too, these great churches provided space for the crowds that came to attend missions when the numbers filled both the upper and lower churches. Again Keely secured additional seating by the use of galleries after the manner of the Puritan meeting houses although this never proved to be a satisfactory solution of the problem from the point of either safety or appearance.

In 1849 so soon after completing his first church Keely was called upon to design the Cathedral at Albany for Bishop McCluskey who was to be the first American cardinal.¹ The Bishop was one of those early Catholics on Long Island, who as a boy had been rowed over the East River to Sunday Mass in New York; who had made a brilliant record both in this country and in Europe where he had been inspired by the architecture that he saw there. He wished to build in Albany a great church with spires and he had selected what was then a commanding site. Here Keely had an opportunity to show what he could do when faced with fewer restrictions as to expense. Anyone comparing the Cathedral in Albany with his first church in Brooklyn will see that his training was far more than what is indicated by the existing records. Here he had an opportunity to formulate his principles of architectural practise and to establish his reputation for integrity that became so characteristic of him; as for example when some question arose it was answered by the statement: "It must be true since Mr. Keely says so."

Early in the work in Albany some dissension arose and on the German church in New York where the trustees appear to have been of the type that caused so much discord in the early history of The Church in the United States. The letter that he wrote to the Bishop is worth quoting in its entirety. It shows his desire to serve his religion and he sets down as well a guide that architects should follow in their practise.

1. Sevier — History of the Albany Cathedral of The Immaculate Conception.

This was at a period when the American Institute of Architects was not yet founded and certainly a code of ethics was hardly more than a nebulous outline. In reading the letter one can see that Keely was no "yes" man for he stood his ground and maintained his position when a loss of a commission would have been to him a great loss.

Brooklyn, Feb. the 24th, 1849.

Right Rev. Bishop McCluskey.

Dear Sir:

I received your letter yesterday which makes me feel sorry that so many complaints are against me and in having you feel annoyed on account of me. I think it is my duty to give you general satisfaction in all the charges that are against me and if you do not feel perfectly satisfied, I feel it my duty to give you full power to employ a person in which you can place confidence.

It is of importance for you to have such for the result of all lies in the architect. First if he is not honest it is in his power to rob you even in ways that you cannot know; secondly, if he does not know his business he may make mistakes and ruin all and if he is not aware of the actual cost, he may waste as much money as would build two such churches so it is your duty to satisfy yourself on the three important points, that is, honesty, knowledge of architecture and knowledge of prices. Of all departments of the building if you find that any of these three are wanting in me the sooner you would get rid of such an evil the better as I would be nothing better than an evil if I am deficient in any of the three points. It will be easy to remedy any of these now for any of the three have not gone far but can be easily known now and easily remedied at this time. I would not feel happy even if I had a very large compensation for my services if you have any doubt in me. I am determined to prove to you clearly that I am wronged and if I cannot do so I will arrange all the plans according to the design settled on and give them to you so that the man you employ will know all that was intended. I will leave it to yourself to recompense me in what you think is right or if you give me nothing I never will ask or trouble you for it. I should be sorry to lose it but still I would sooner than be under a censure.

You wish me to state the truth and the whole truth to you. The following is the truth which I can have my statement proved to you. In regard to the stone, at the time that I commenced to look about for the stone and the stone for the other churches, the agent at the quarry came to see me to bring their stone to be used and gave me a bill of prices signed by Gillam, agent, the same the travelling agent. The prices were 14 cents per superficial foot; all block stone 50 cents per cubic foot. I gave the same bill to you. He stated that it was 20 per cent below market price and I stated at the time that there should be no money paid that year. He said it did not make much difference

what time you would pay them as they were sure, but you should pay the freight. He said the company wanted to show that their stone is better than any in new churches built of Jersey stone and the reason he stated that their stone was not used was that architects wanted cartage from them and the company wanted no second hand dealings. He told me in the presence of witnesses that he would not trouble you much about money. I have written to the quarry this day and you need not sign any of their papers until your arrangement is all to your satisfaction as they will come to your wishes.

Now in regard to the German church¹ the difficulty there was the only one I ever had in the course of my life. The facts are these. I contracted to do the carpenter work for nine thousand dollars as the same was pressed on me. They tried the city and the lowest they could get was twelve thousand three hundred dollars — that from inferior mechanics. I also had the mason stone cutting, plaster and stained glass bill lessened by four thousand dollars. They consented to pay me three hundred dollars in addition for supplementary work and making working drawings for the different mechanics. I got the same built and finished in seven months. The front doorways were introduced to be of cut stone which I got done and paid for as they said the stone cutters would charge too much for it. They promised at the time to recompense me for it and also the agreement was to let me have all the old materials. They laid hands on this and would not let me have it. Said materials were worth over \$150 and several other jobs beyond the specifications. They were very good until about one or two weeks before finishing. Then they said that I had made a present of the stone doorway to them which I did not. The \$300 they had for my services and the old materials and extra work. I think that they should leave the entire saying to the Bishop or any other. If they did not award me a cent I would give a receipt in full. Now I will let you judge the facts. I got their church finished without one angry word. Their own congregation is satisfied with it, the public press admitted it worth \$35,000 and it cost entirely about \$26,000. It is well known it is the cheapest church ever built in New York. The trouble all occurs from the prejudice of some trustees. The priest did not like my going to a journey man mason that did some little work and they would not pay him but I can show you the case.

I did them no wrong and I am willing to abide the opinion of any honest man. I expect that it is Fitzpatrick that has made the other complaint. I told you before the way that the fellow thought to impose on me. I had thousands of dollars to pay men last year and there is not one of them can say I owe or wronged them one shilling. I will satisfy you on that. I do not know of any other complaints that can be made against me. I have had many large money dealings with the following gentlemen: Rev. Mr. Malone, Moran, Rev. Mr.

1. St. Nicholas — Second Street.

Carter, and Fitton, Mr. Maxwell and Mr. McKein. You can know my real character from them. You are aware how I acted at the Cathedral. You know also that I have got the Troy carpenter work done to the best.

I have all the window frames, doors and other finish here for Meagher. I will go up on Wednesday next. I would be up at this time but for the cold and trying to have all things right here as I want to stay when I go up this time. I hope that you will forgive this long letter.

I wish to state that any lies I have been guilty of in promising to be at the appointed time had occurred from accident as the fault lies in my having too much to attend to and as I remarked to you trying to please all which I find I cannot do.

I remain your humble servant,
P. Keely

Right Rev. Bishop McCluskey.

The architect evidently satisfied Bishop McCluskey for he completed the Cathedral and did other work in the Diocese of Albany. The Cathedral is of reddish sandstone that has weathered much better than most of the sandstones that have been used in a northern climate. The mouldings were simplified from archeological implications and that is true of many of the decorative features of the building. The two great spires of stone and the entire fabric have been well cared for in its century of life. The glass that gave the Bishop and the architect so much concern has been replaced by glass made in England by Harding which bespeaks its quality. The entire church shows how far the architect had advanced in design from his humbler beginnings.

He evidently felt that he had achieved a standing that should cause him to be considered as the architect for the new Cathedral of New York, that Archbishop Hughes contemplated building but the latter had different plans. The brother-in-law of the Archbishop was William Rodriguez who was a descendant of refugees from the revolution in Santo Domingo. He had designed a number of churches and was associated with James Renwick in practise. The latter had designed a number of buildings in New York and also designed the Episcopal Grace church in lower Broadway. To these men was entrusted the design for the new Cathedral. An early print of 1852 shows a perspective of the proposed church and bears the names of the two men as the architects. In looking at Grace church and the Cathedral an interesting question arises. Grace church is attractive in its way but savors of the "nice" little churches of the Oxford movement and is so different in character from the strength and nobility of the Cathedral that an observer can only wonder if Rodriguez may have been the one to whom these qualities in the Cathedral may be due. He died shortly after the Cathedral was started and the name of Renwick has subsequently been attached to it as the architect without any reference to Rodriguez.

Work continued to pour into Keely's office. Further west in New York churches

were needed and cathedrals as well. It was a cathedral building age that made Europeans wonder at the necessity in a missionary country. The Papal Nuncio to Brazil¹ who was making a visitation of the United States observed while attending the dedication of the Cathedral in Milwaukee: "What at Rome and Vienna had been a puzzle to him (was) the anxiety of our Bishops to have suitable cathedrals. They were required not only to enable the special functions to be becomingly performed, but the life and activity to the Catholic body, who looked to them with pride and were able to see the grandeur of their worship, and besides they impressed those outside the fold with the permanence, solidity, and dignity of the ancient Church and its services."

Thus it was that at Rochester, Saint Patrick's church was built and at Buffalo a large cathedral was built for Bishop Timon. This church in Buffalo is of dark stone that has weathered well in its downtown position. Its impressive strength and character gives it dignity even in comparison with its more pretentious successor that was built a few decades ago. This cathedral shows some of the difficulties that the architect of that period had to experience in securing the proper accessories such as flooring, woodwork and stained glass. In spite of these, at Buffalo, the church holds a place in the affections of the people and young seminarians find in its dimly lighted interior a character that is lacking in the new Cathedral.

At Erie the Cathedral stands in an uncrowded spot in the city's centre and again shows Keely's fondness for stone spires. The Bishop, fearful of debt, built only as funds accumulated. While Keely made the drawings for the church the construction was supervised by a local architect who acted as the builder. His son, the Reverend John J. M. Flynn of New York, remembers how the Bishop would send for his father saying: "Now, Thomas, I have eight thousand dollars. I want you to go ahead and buy your materials and engage your workmen. When this amount has been spent, stop the work until I get some more money." In this way the Cathedral was completed without debt and for which the supervising architect received six hundred dollars a year when he worked.

In Cleveland the Cathedral for Bishop Rappe was begun as early as 1848 — a modest brick church that was re-modelled in 1876 at about the time of the building of the Bishop's house. Since then both of these buildings have been obliterated with the walls incorporated into new structures erected on the site.

Father Louis de Goesbriand was pastor in Toledo and for him was built the church of Saint Francis de Sales. This later served as the Cathedral of the diocese for many years. A most unpretentious building of brick the church possesses in the interior a charm which is a quality found in some of Keely's simplest work. It, again, is one of those churches that needs suitable and sympathetic rehabilitation. During the century of its existence there have been pious accretions in the form of plaster figures, over carved furniture and huge confessionals. These removed, the church would be much worth preserving for it, like so many of the churches that have been refitted shows the good-

1. Archbishop Bedini.

ness of the original design. Saint Peter's in Dorchester, Massachusetts and Saint Peter's in Rutland, Vermont are examples of this. In Detroit a church dedicated to The Holy Trinity was built at this time and again it has suffered as have so many of the architect's buildings that are now found in commercial districts with a lack of parishioners.

The furthest west that the architect's work can be found is in Watertown, Wisconsin where for a priest of the Congregation of Holy Cross, Father Corby, Keely designed the church of Saint Bernard. For many years it had been considered an historical truth that the Church of The Sacred Heart at Notre Dame on the University campus was the work of Keely. Recent discoveries in the archives reveal that he did submit a design for a church with a dome but when this was submitted to Father Sorin, the Superior General, it was rejected on the grounds that the estimated cost of one hundred thousand dollars was excessive.

For other religious societies Keely was called upon to do much work. He was above all the architect for the Dominicans. In New York the second church of Saint Vincent Ferrer was his, in Ohio, Tennessee, and Kentucky the Order of Preachers looked to him for help in their building projects.

While in New Orleans he probably designed the Cathedral at Natchez. A local paper¹ stated at the time that the architect was Kelly of New York but in the directories of that period no architect of that name was listed. In Chicago the name also appeared as Kelly. The Chicago Tribune of the Sunday preceding the day of dedication described briefly the impending ceremonies and almost miraculously the name of the architect was given even though spelled incorrectly. In Chicago what was of more interest to the newspaper was not the dedication of a cathedral but rather a squabble that had developed over the insistence of a society of the followers of Garibaldi who wished to take part in the dedication ceremonies. With Latin inconsistency they insisted upon having a place although it was only a couple of years before that their patron had despoiled the Papal States. The Garibaldians had not reckoned with the force of the Celtic pastor of the church for it was dedicated without their official participation.

One of the important churches of Chicago at this period of the early seventies was Saint James in Wabash Avenue. It is in a district that is wholly non residential but, in spite of this, both the church and the rectory are kept almost as when first built. In the older days when pastors had long tenures the church was frequently better known by the name of the incumbent rather than by its ecclesiastical title. In Holyoke, Massachusetts, Saint Jerome's was long known and perhaps still is by the older people as "Father Harkin's church" so at Saint James one finds on the original drawings some of the criticisms made by the pastor that indicate his possessive character. On the rectory drawings after nearly a hundred years is to be found the comment: "I don't want people coming through MY back yard".

The Cathedral of The Holy Name in State Street is still an impressive building of local limestone. The mouldings were simple but have weathered badly in some places

1. Gerow — Cradle Days of Saint Mary's, Natchez.

so that the profiles are lost. Nearly forty years ago the Archbishop wished for a larger sanctuary and this was accomplished by the architect, Henry J. Schlacks, who cut the walls and moved the apse back the required distance. The intervening space was filled by walls of the same stone taken from a contemporary church that was being razed. Thus there is no line between the old and the new portions. The interior of the three aisled church has the stone columns that Keely liked to use as well as the elaborate wood ceiling so characteristic of his cathedrals.

Father de Goesbriand had been pastor of the Cathedral in Cleveland only a few months when he was appointed as Bishop of the new diocese of Burlington, Vermont. When he went there he began almost immediately to build a cathedral. It was started during the dark days of the Civil War and when people began to ask him how he could hope to keep on building his answer was "God will provide" and this was carved over the front entrance. The building is of local sandstone and has at one side a large chapel that might well be termed the Lady chapel. In spite of the great devotion of American Catholics to The Mother of God it is rare to find other than a Lady altar in the churches instead of the principal chapel being dedicated in Her honor. The interior of the Cathedral is three aisled with transepts. Stone columns support the roof and Burlington has still a church that has not been surpassed in the state during the century of its diocesan history.

At Rutland, Vermont Keely designed the church of Saint Peter which was built of stone quarried on the site and on a high hill in West Rutland another church of marble was built in honor of Saint Bridget.

Keely was no stranger to New England for almost the year after finishing his first church in Brooklyn he was working on innumerable Catholic buildings in Massachusetts and Rhode Island. At Newport is one of his earliest designs. The Holy Name of Mary was designed largely for and supported by the summer residents who then came to that city. Mrs. Goodly Harper, of Baltimore, the daughter of Charles Carroll, together with her daughter Emily gave substantial help in its erection. One of the young lieutenants stationed at a near by fort supervised its construction. It was evidently good experience for later the lieutenant as General Rosecrans, looked after the building of the Cathedral in Columbus, Ohio, built for his brother, the Bishop. This probably explains the close resemblance of the church to the work of Keely.

At Taunton, Massachusetts he is said to have copied the church of Saint Mary in Taunton, England but this is probably the unique instance of copying on his part. The Cathedrals of Manchester, N.H.; Portland, Maine; Fall River, Massachusetts; Springfield, Massachusetts; Providence, Rhode Island and Hartford, Connecticut, are his work. In the last two he had much more leeway due to ample funds with which to work. The contemporary account of the Cathedral in Providence will give an indication of the use of materials. "The interior is of American Dove marble; the baptistry and marriage chapel of veined Italian marble while the wainscot and columns are of Ophite marble.

The ceiling is of colored woods making use of English oak, ebony, African wood and mahogany. The seating is for two thousand."

Saint Joseph's in Hartford follows the general design of Providence and its dimensions are of interest. The church is 268 feet long, 178 feet wide at the transepts and the nave has a width of 93 feet. This latter dimension,, of course, includes the full width of the building. The towers are 150 feet high but with the spires, never built, there would have been an added hundred feet. The church is of Portland stone of a dark brown color and the interior shows the use of Tennessee marble for the wainscot and the twenty eight great pillars that support the roof. The high altar that was designed by the architect cost \$12,000 which was a huge sum for that time.

The Cathedral of Springfield, although one of Keely's least pretentious designs enjoys a distinctive and almost unique site. Placed near important civic buildings it has dignity resulting from the broad lawns and trees about it—altogether creating the atmosphere that is associated with many old world cathedrals.

In the Archdiocese of Boston most of the parish churches that Keely designed are Gothic in character except at Saint James in Harrison Avenue he made use of classic forms as he did at the Jesuit church of The Immaculate Conception in the same avenue. It is apparent in both that he was not in sympathy with the classic and the same is true of the College and Church of Saint Francis Xavier in New York City.

The Cathedral of The Holy Cross that he was called upon to design in Boston is an outstanding example of his work. Ground was broken in 1866 and it took nearly ten years in building. It replaced the first church in Boston, built for Bishop de Chevrus by Bulfinch, which stood in Franklin Street. The new Cathedral was built on a site that seemed destined to be an important residential district but which did not fulfill the expectations of the planners. The Cathedral covers an acre of ground and seats 3500 people. It is built of local conglomerate rock from Roxbury and the trimming stone is of a lighter color. Originally the design provided for two spires which have never been built. At one side of the Cathedral is a large chapel that occupies the same relation to the church as does the Lady chapel at Ely Cathedral. The church is of the same type of plan so generally followed of having the nave and flanking aisles. Here there are slender iron columns which are due to the desire of the Archbishop. It is possibly to be regretted that the architect did not use the stone columns that he so often used in his work, but for this interior even Cram had words of praise. The ceiling is of wood with the same use of patterns that Keely was so fond of using but which count for so little due to the great height of the ceiling.

Thus his career continued. For the Jesuits he built Saint Peter's College and Church at Jersey City; the College and Church of Saint Francis Xavier in New York and the great church of the Gesu at Montreal. In the last named he placed the towers at a forty degree angle — a motive he was to follow when designing the Cathedral of Brooklyn. The Cathedral at Halifax and another at Charleston, South Carolina were all the cathedrals he was to design except the ill starred Cathedral in Brooklyn.

The Cathedral of Saint Finbar and Saint John the Baptist at Charleston is possibly one of the most interesting designs from his hands. It is of red sandstone that has weathered well and stands almost as when it was first built. For the exterior he showed his logical thought for the roof is flattened as in the Cathedral at Natchez. This is in contrast with the work of some of his contemporaries who, even when building a church in the tropics, retained the high pitched roof associated with a northern country. The interior of the church remains very much as when it was completed for it has never been subjected to the ministrations of a church decorator so that, with the exception of a few pieces of furniture, easily removed, it is an impressive and substantial church.

In Baltimore he designed the church of Corpus Christi which was built as a memorial to Thomas Jenkins, a descendant of one of the old Catholic families of Maryland. That Keely was selected to do this work is again evidence of the great regard for him of his co-religionists as there were by this time many younger competitive architects.

The great disappointment of his professional life was the uncompleted Cathedral of Brooklyn. This he had been asked to design by Bishop Laughlin at about the time that Saint Patrick's was under construction in New York. Elaborate studies and drawings were made and it was evidently the intention of the Bishop to rival the neighboring Cathedral. Mulrenan in his small History of the Catholic Church on Long Island gives a contemporary account of what it was to be:

"The Cathedral of French Gothic design will have a length of 354 feet; the breadth of the transepts 180 feet. The breadth of the nave 98 feet. A chapel at the side of the church to be 40 by 90 feet. The large tower and spire will extend to a height of 350 feet and the smaller tower 185 feet in height. Blue granite ashlar will be used with white granite trim. The tracery will be of Ohio buff freestone and Belleville grey freestone. The doorway pillars will be of red granite; the roof oak and the floors of encaustic tile. The subjects chosen to be shown in the windows will be in the transept on the east, The Assumption and the Coronation above, and in the west transept Saint Patrick preaching and his landing in Ireland and death. The rose window will show Saint Cecilia at the organ and the aisle windows the mysteries of faith. The fittings of exotic woods and the altar will be of bronze. It was an ambitious program and was started in 1868."

The walls were carried to a considerable height when all work ceased. The reason given for this was that the Bishop felt the need for diocesan charities to be cared for first and the funds for the Cathedral would be diverted for this purpose. Later when the parish grew and there was need of a church the large chapel intended as a part of the Cathedral was completed and used, but, nearly forty years ago both the chapel and the existing walls were demolished and a high school was built on the site.

After the death of Keely the idea of a new Cathedral was again discussed and John Francis Bentley of London was asked to come to Brooklyn to be its designer. He made his first and only trip to this country to survey the site and returned to London

where he prepared a design of a Gothic character such as he was accustomed to do before his great work for the Cathedral of Westminster absorbed his talents. His daughter in her life of her father mentions that the designs were completed and sent to Brooklyn and after that nothing further was heard of the project.¹ The writer had the good fortune to come upon these drawings while searching for material upon Keely's work and if Brooklyn had been so fortunate as to have followed these designs the city would have had an outstanding example of church architecture.

Keely was so much taken with his work upon Catholic buildings that he had little time for other work. However, he designed the Protestant Church of the Redeemer in Brooklyn which still stands. It has much of the character of an English country church although it is now surrounded by the teeming life of the city. In spite of this, the rector, Doctor Lacey, writes that it has an atmosphere that has endeared itself to its old parishioners who often come from a distance to attend. In Brooklyn, too, is the church of the Holy Trinity designed by Minard Lefever which stood without a spire for many years. Keely was called upon to design such a spire as the church needed and thus dispelled the legend that had grown up that the entire tower must be removed and rebuilt. For Doctor Leonard, later the Bishop of Northern Ohio, Keely designed a church in Hartford, Connecticut and this completes the extent of his building for those outside The Faith.

1. de l'Hopital -- Westminster Cathedral and its Architect.

THE MAN

IT IS regrettable that more of the details of the career of this architect are not available, yet much can be gleaned by occasional sentences in his business letters that reveal something of the man himself. Much of the personal materials and letters that would have been useful were destroyed at the death of a daughter who survived him.

During his life he received little recognition from his fellow practitioners whether from bigotry or a jealousy of his enormous practise — a fault not unknown among architects — will not be known. Apparently he did not belong to the few societies that might attract a man of his interests. No mention is made of his work in *The American Architect*, the recognized professional journal, of the time except in two instances: one at the death of his son and again at his own death.

At the time of the death of his son the following appeared in the issue of January 11, 1890: "The profession in Brooklyn, New York has to mourn the loss of Mr. Charles Keely, son of Mr. Peter (sic) Keely, the architect of so many Catholic churches all over the country and associated with his father in business. The practise of the office is enormous, fifty churches it is said being sometimes in process of erection from the designs of father and son, and of the excellent work done there, no doubt, much was due to the younger man's talent. Mr. Keely was about thirty five years of age, active and popular. He died of pneumonia in Hartford at the house of the bishop, whom he was visiting on business."

This then was the only reference to the work of the elder Keely. Since the son was wholly trained in his father's office it can be assumed that he received his ability from the father and in this was some recognition given to the elder. It must be admitted it was a meagre recognition of a man who was doing so much for the profession and The Church. The Catholic journals gave him due attention but always in a way so characteristic of the Victorian journalism of the day with an abundance of superlatives.

Keely had been married by Father Bacon — later Bishop of Portland — in 1846 to Miss Sarah Farmer, a member of one of the old Catholic families settled on Long Island. Of this marriage were born six boys and eleven girls. Four of the sons and six daughters lived to reach adult age. Two sons were associated with the father in his office; one became a gifted musician and another a practising physician in the city. Perhaps the care of this family may well explain the reason for the father's absence from the social life of the town.

Contemporary mention is always made of his humility and modesty: "his modesty and goodness are well known. Anything you can say in his praise will have a substantial foundation." Even he refused to be photographed except for a picture made in 1850.

He was head of his household and yet governed with moderation. The loyalty of his

children is shown by the action of his physician son. When his Father's death left much work unfinished this son suspended his own practise to finish the work in hand. A grand-daughter recalls his encouragement to her in her desire to enter a sisterhood when he told her as a young girl: "Better to give to God the roses of youth than the thorns of age." For years he was a daily attendant at Mass in the chapel of his unfinished Cathedral.

The respect shown the family by the people who knew its members is illustrated by a curious custom of the middle of the nineteenth century. At this period it was the practise to count the carriages in a funeral procession and in the Keely family it was a tradition that in the procession that followed Mrs. Keely to the cemetery, at her death in 1876, there were two hundred and fifty carriages. The reputed fiat of one of the early bishops in the mid west against more than four carriages was evidently not observed in Brooklyn. It was a striking demonstration of respect due to the family and a contrast with the present day when it is doubtful if even four carriages would be necessary.

One great honor came to Keely in 1884 when he became the second recipient of the Laetare Medal. This is an award conferred each year by the University of Notre Dame upon an American Catholic of the laity who has been distinguished for character and work. The first Medal was conferred upon John Gilmary Shea whose historical studies have enriched scholarship in the United States. The bestowal upon Doctor Shea set the character upon subsequent bestowals. Keely had long been a friend of Doctor Shea since the days he was working in obscurity in the Diocese of Newark. It was due to this friendship that Doctor Shea urged the claim to the distinction for his friend. This recommendation is another proof of the quality that Keely had in retaining his friends over the years.

The Medal was conferred in the parlor of his home in the presence of his family, a few members of the local clergy and a representative of the University. As a part of the design of the Medal there appeared the words most appropriately used for such a man: "Fiat pax in vittutibus tuis et abundantia in terribus tuis." (Let peace be in thy strength and abundance in thy towers).

As the century neared its end the days of the architect's life were drawing to a close. For two or three years his health had been failing and during the great heat of the summer of 1896 he died on August eleventh. The funeral was held in Saint John's Chapel and the sermon was preached by Bishop O'Donnell with burial in Holy Cross Cemetery.

His first patron, Father Malone, was away at the time but on his return, although far advanced in years, he at once began to plan a Month's Mind Mass that would give more honor to his friend. This Mass was celebrated in the first church to come from Keely's hand and of which Father Malone was still pastor. Cardinal Gibbons wrote his regrets in not attending as did many bishops. To the members of the clergy, who were present, and to the friends of Keely Father Malone spoke words among which the following are to be recorded: "This is a most important and sacred occasion for we are remembering

a man who for fifty years honored and served God as fervently as a priest or bishop at the altar. His thoughts were constantly on God, on the sanctuary and the confessional and all that takes place in it. We would be unworthy of the Celtic race to let the memory of such a man perish. He performed work for The Church when no architect could be found to do it. In every church that he built the priest ought to say to the people that they ought to remember Patrick Keely. It may be said that he did not have the culture and the teaching of the schools, but he had genius, inspiration and the stimulus of Catholic principles and of Catholic faith deep in his soul. His great work in the New England states has served to soften the prejudices in the minds of the Protestant people, and their ministers, when they saw springing up the beautiful developments of architectural skill and genius of his brain. We would be unworthy of the Celtic race, unworthy of benediction, were we to allow the memory of such a man to perish.—While he is gone these structures still remain, monuments to the greatness, goodness, patience and perseverance of this man. I say patience because Mr. Keely did not receive the recognition that he should have had. He gave his whole life to the work, yet he had no money, because he cared not for it.”

As a secular estimate of the work of Keely the editorial published in The Brooklyn Eagle best sums up the position of Keely in his adopted city:

“The services that were held on Thursday in memory of Patrick C. Keeley (sic) suggest the question whether Brooklyn was appreciative of the man who passed away not long ago. On the theory that a prophet is not without honor save in his own country, Mr. Keeley’s life work seems to have met with a larger degree of appreciation among outsiders than among his neighbors and fellow citizens here. This is the more noteworthy because Brooklyn has no particular reason to plume itself on the number of her distinguished citizens, and she ought certainly to make the most of those she has.

“Mr. Keeley was a man of genius in a great art. He was a pioneer church architect and his work was known all over the world. He designed the Catholic cathedrals at Chicago and at Providence, the Cathedral of the Holy Cross in Boston, St. Joseph’s Cathedral in Hartford and the Cathedral of the Immaculate Conception in this city, which has been in process of erection at intervals for many years. Every Catholic cathedral in this State with the exception of that in New York City was the creation of his brain. Nor were his efforts confined to his own denomination. The Episcopal church of the Redeemer at Fourth Avenue and Pacific Street was built by him and in 1867 he completed the spire of Holy Trinity at Clinton and Montague Streets. Altogether no less than 600 churches stand as monuments to his skill.

“It was not, however, the multiplication of his labors that commended him to his profession and to him gave such exalted standing in it. It was the uniform excellence of everything he undertook. In beauty of outline and finish and in comprehensiveness of detail these structures erected by him measured

up to the highest standards of architectural art and many of them are destined to serve as models long after the name of the man who built them is forgotten.

"Mr. Keely's simplicity of character was in keeping with his rare intellectual attainments. Trained along the line of his natural capacities, he won great distinction in his calling, but the qualities that most endeared him to the community were those he displayed as a citizen, as a neighbor and as a friend. There was not a coarse fibre in his nature. It was a nature in which the spiritual element predominated and its influence was far reaching and uplifting. By the death of Mr. Keely Brooklyn has lost one of her foremost citizens and one whose memory deserves to be long and tenderly cherished."

The American Architect in its issue of August 22nd, 1896 gives the architect mention that is so lacking in its earlier pages:

"Among the architects we have to record the deaths of several men of note. Of these the best known was probably Mr. Patrick C. Keely who is said to have designed and built more than 600 Roman Catholic churches in this country, and to have had plans for fifty of them in preparation in his office at once. Mr. Keely was born in Kilkenny, Ireland, in 1816. His father was an architect, and the son studied and practised with him until he came to this country, settling in Brooklyn. He soon found employment, and thenceforth was probably the busiest architect in the United States. He is said to have built every Roman Catholic Cathedral in New York State except the one in New York City and to have designed many more in New England and Canada, besides a few Protestant churches. Of course, with such an enormous press of work, no architect could devote much time to studying refinement of design, but his work was always skilful and clever and often very interesting. His best work is probably the Jesuit church, on Sixteenth Street, N.Y."

Cardinal Gibbons to Father Malone:

"By the death of your esteemed friend this country has lost one whose place will not easily or soon be filled. While we admire the numerous beautiful and noble monuments of his genius that adorn our land we feel still more deeply impressed by the greatness of that soul which is only reflected in these works of his creation, and which animated by a love of God of all beauty rather than by the love of money or praise, inspired the artist to labor from a motive of charity that the Church may receive edification. We may honestly hope that he reared for himself an everlasting tabernacle that will not grow old or decay with time. While our thoughts are elevated by the contemplation of his inspiring creation let us not forget to pray that his soul may be received into those mansions of eternal happiness, prepared by the Great Architect and Master of Art for those who love him.

Faithfully yours in Christ."

At the time of the conferring of the Laetare Medal some of the tributes paid are here included.

P. V. Hickey — Feb. 16, 1886.

"Mr. Keely is a very modest and retiring man very unlikely to be willing to give any aid. As to Brooklyn Cathedral I do not think more than three or four people, myself included, have seen any of the sketches. It really promises to be a noble work of Christian art into which Mr. Keely will put his soul. If you have seen the present St. John's Chapel which is to be the Blessed Sacrament Chapel of the Cathedral you can judge its great size. St. John's though a fine and gracious chapel is merely a toe of the great building."

The Ave Maria — 1886.

"Public monuments wherever they stand, in fact the whole country is dotted with the creations of his genius. His masterpiece, however, the plans of which we had the pleasure of seeing three or four years ago, will be the Cathedral of Brooklyn, a portion of which is already completed. The choice of Mr. Keely, for the honors of the Laetare Medal was a most happy one. He is a fervent Christian, as distinguished for his modesty as for his worth. We hope the medal will always be as judiciously bestowed."

Notre Dame Scholastic — 1886.

"Mr. Keely is a fervent and practical Catholic and has done more for Christian architecture than any other man in the country. He is a man of talent, great works, and of a fervent and sincere piety, which has a basis as strong as any that he has placed under the great cathedrals he is building everywhere."

The poetical address presented at the time of the bestowal of The Laetare Medal.

*"All hail to the Builder that buildeth so well
The shrines where the Holy of holies may dwell;
The temples designed with His praise to resound,
Glad homes for the faithful to gather around.*

*At his feet shall our tribute of homage be laid;
Due praise by Religion and Science be paid;
His brow the bright laurel shall fitly adorn
By merit obtained, and with modesty worn.*

*The poet's proud pages the moth shall consume;
Gay painting shall meet with an earlier doom;
The work of the sculptor in fragments shall fall;
The architect's triumph outliveth them all.*

*In Egypt's broad vale see the Pyramids stand,
From Time unremembered the pride of the land
Laid waste by Greek, Roman, French, English, and Turk —
Surviving sublime see the architect's work.*

*Still nobler in mien, though more recent in date,
For Europe's Cathedrals our wonder await. —
Grand masses of thought in solidified form
Our souls to lift upward, our pulses to warm.*

*Among them the chief see the glory of Rome;
High poised in the air is that marvellous dome;
And while Peter shall thence divine mandates proclaim,
Unsullied and bright shall be Angelo's fame.*

*And here in the newly found land of the West
Magnificent temples already are blessed,
God's praises to sound and His doctrines to teach,
That words of salvation the humblest may reach.*

*And thine 'mid the rest shall pre-eminent be,
Fair Brooklyn the shrine of the "Star of the Sea";
And the Child of the Future, admiring, shall hear
Of Keely, while learning his name to revere.*

*Accept, then, the token we offer to thee:
And with it the sentiments all will agree
In cherishing. Blessed, both hereafter and here,
May e'er be our Architect's noble career."*

— AVE MARIA

These verses were placed upon a parchment illuminated by Luigi Gregori, an Italian painter of acknowledged merit.

LETTERS TO MOTHER XAVIER

A selection of the business letters written to Mother Xavier of the Sisters of Charity by Mr. Keely.

The heading appearing on all the letters is as follows:

OFFICE OF P. C. KEELY
Architect
257 Clermont Avenue
Brooklyn, N.Y.

Nove. 20th 1878.

Rev'd M. M. Xavier,

Dear Madam:

Mr. Walsh told me last night that the floor timbers for the wings are in one length,

This morning I examined the plans, and find the floors sufficiently strong to carry any weight that may be put on them, without the aid of pillars, girders, or partitions. So the brick partitions in the wings can be removed.

You can make the distribution of your present requirements from the basement to the attic, without any danger.

Get Father McCartie to ask Mr. Rooney how much money he would give or allow for the bricks in all the partitions of the two wings, he, Mr. Rooney, to take them down and use them in backing up the chapel walls. He is nearly out of bricks again, and I think he will allow a fair price for them.

Mr. Rooney has finished all the partitions in the two wings, so that the removal of them will not interfere or make void the contract in any way.

Yours very respectfully,

P. C. Keely.

Rev'd M. M. Xavier,
Dear Madam:

Oct. 30th, 1879.

I received Sister's letter. The extra bill for the gas outlets and pipes I do not understand. When I go to Madison I will inspect them and give you a correct report.

I think it would be well to get Mr. Regan the Builder from Newark, to meet Mr. Rooney's man.

He estimated on the works, and knows what Mr. Rooney had to do according to the Plans and Specifications. This knowledge makes him better than a Stranger. If he will give an honest opinion, Mr. Rooney will find the extra bill against himself,

When you receive all the estimates for the carpenter's work open them, and pray for God's assistance in the selection of your contractor.

Let me know when you decide the Job, and I will go out prepared to make the contract.

Please tell Sister M.M. that the copygraph that I have is C. N. Middleton's Patent.

I do not know his number in New York. I will find it out. Its cost is \$7.00.

Yours very respectfully,
P. C. Keely.

Rev'd M. M. Xavier,
Dear Madam:

Feb. 5th, 1880.

Messieurs Fagan, Henry and Brown were here this day. They have talked considerable. Mr. Fagan did all he could in your favor.

From experience in similar cases I always found arbitrators to settle by splitting the difference.

So I think they will give R. half of his bill. They promised to send me a copy of the award.

I know arbitration is painful. But it is far better than LAW. I have never known any Church or any religious corporation in this country, to gain a law suit.

The case is tried generally before a Freemason Judge and Jury, and I need not tell you the verdict.

This extra bill gave me much trouble. You must not fret. We will have to be more careful in the future. But it is hard and difficult to be careful when we deal with such men as the R - - s.

I have nearly all the Plans for the Picture windows.

Yours very respectfully,
P. C. Keely.

Feb. 14th, 1880.

Rev'd M. M. Xavier,
Dear Madam:

I received your dispatch and Sister Madeleine's letter.

I feel sick and unable to go out this day. I will go on Monday.

The tampering with R's contract in Morristown does not surprise me. The Devil leaves nothing undone on his part. You must firmly demand the \$2,000 for the loss and damage you have sustained in Mr. R. not fulfilling his part of the contract. You will have to furnish his counsel with a correct and proper bill for the loss and damage.

You will have to fight the Devil with his own sword.

Yours respectfully,
P. C. Keely.

A LETTER TO VERY REVEREND WILLIAM McNULTY

Very Reverend Dean McNulty had been first resident chaplain to Saint Elizabeth's. At the time this letter was written he was pastor of Saint John's Church, Paterson, N.J.

April 3rd, 1880.

Rev'd Sir:

I received your letter relative to Mr. R's case with Rev. Mother Xavier.

As far as I can understand,, the arbitration was not satisfactory.

The contract has been tampered with in the County Clerk's office at Morristown. This her lawyer considers to be a criminal offense, and he is after the parties who committed it.

And as far as I can learn she has a bill of damages against Mr. R for non fulfillment of his contract.

Yours very respectfully,
P. C. Keely.

LETTERS TO THE RT. REV. JOHN McCLUSKEY, BISHOP OF ALBANY

Brooklyn, Jan. 12th, 1849

Rt. Rev. Sir:

The agents of the quarry states that they got another protest about Troy stone. It would be to your interest to have the trustees pay the same. I have sent them 18 sheets of new drawings for the full completion of St. Peter's Church with the necessary specifications. I should like to have the carving of the window heads done for the Cathedral against spring so I wish to build

them in the work. It will be a great saving. I could have them done very cheap now. You know that there is no carver in Albany. I think I could have the entire carving together with the timber finished complete for 20 dollars each. That amount you may inquire is not half the current cost so you will find it to your advantage to have them done. We could commence in the spring if we had ten frames made which would amount to \$200. They need not be paid in full until they are in Albany so I wish to know if you think it wise to have them done. I can attend to have them well done. The amount may appear large but you cannot imagine the amount of timber and work it takes to finish one of them.

I was in Newport, R.I. last week and saw brick pillars built under the clearstory and they are as strong as any stone. Some of the officers of the garrison got the mortar made to build them. It is really artificial stone. I have some of the mortar to show it to you. I also got the receipt for making so I think that we may build the Cathedral pillars in the same way. They are certainly stronger than North River stone. Pillars of Connecticut stone would cost \$2000. I think with care that they may be put up of best hard brick and mortar the same as in Newport. I wish you would send me by express the perspective of the Cathedral and I will get out a right one as I have time now. I wish to have it soon. Mr. Geragh would send it to me.

I remain your humble servant,

Patrick Keely

Rt. Rev. Bishop McCluskey.

Albany, March the 10th, 1849.

Rt. Rev. Sir:

I am sorry that I did not see you this week in order that I should clear up all the charges that have been made against me as I feel confident that I can do it. I will be up again to Troy in the first of the week to get on the roof and then I hope to make your mind easy as to my honesty and zeal in doing all that lies in my power for the benefit of The Church.

Troy is now going on well and I hope will be finished at the time specified. You ought to see some of the clergy to have the dirt removed from the Cathedral as this is the best time before they get busy. You can have this done by donations. Otherwise it will cost considerable.

I remain your obedt. servant.

P. C. Keely.

Rt. Rev. Bishop McCluskey.

Rt. Rev. Sir:

Albany, August the 24th, 1850.

I must inform you that it would not be prudent to enclose the Cathedral without all the battlements be completely finished to make the gutters perfect at the back. Also it would do injury to the roof making scaffolds when the slate are on. I cannot help putting up all the ornament on the front and finishing complete the gables. In fact all the stone work must be finished complete with the exception of the towers and pinnacles this fall.

I have ordered all the stone for it and have the men working at it. I did this without your consent but I could not do otherwise with safety and economy to the building. This will increase the expense this year at least \$2000 more than you limited me. I hope that you will not be angry with me as I have done this for the best. It would cost 20 per cent more next year beside the injury it would do the slating.

I remain your humble servant,

P. C. Keely.

Rt. Rev. Bishop McCluskey.

Rt. Rev. Sir:

Brooklyn, Feb. 11th, 1850.

I received your letter on Saturday last and in reply I wish to state that I intended to send the working plans and specifications together with a bill for the timbers in the course of this or next week, so to avail ourselves of the advantages of the market. I will write to the carpenters at Albany to be ready to give estimates when I go up as I intended to let out the roofing and ceiling by contract to the best and lowest estimate. I do not wish to buy timber myself for fear that any portion of it might be stolen from the Cathedral. Still I will make out an accurate bill of costs to accompany the plans for your information.

I expect Mr. Higgins must complain in regard to some moulds for the arches but I kept them back intentionally as I do not want too heavy a sum to be coming to him in spring. We will not want that portion of the work until June.

I am making all necessary arrangements in regard to the pinnacles and battlements so as to lay them before you when I go to Albany. I am perfectly acquainted at the places where the timbers are gotten and cannot expect to have them any sooner than April next as all the streams that supply the saw mills are frozen. Mr. Maher could not get the timber for the roof of the church at Troy until May last year although being engaged seven weeks before.

I am determined to watch the markets and all other opportunities that may be of advantage to the Cathedral.

I remain yours most obt.

P. Keely

To the Rt. Rev. Bishop McCluskey.

P.S. I will send the plans and specifications for the roofing in about three days and early next week I will go up to let out the contract for the same.

Brooklyn, Feb. 15th, 1851.

Rt. Rev. Sir:

I send you the specifications for the glass of all the windows in the Cathedral except the three large ones. The glass is to be superior to any yet up in this country. Its designs will be taken from the best specimens of European glass, and I have no doubt of its being as good as any done in Europe of the same design.

It will give as much satisfaction as if there were figures in the windows. He agrees to give any designs of shields, ribbons and old letters in gold so the donor's names and offering can be put on them. You will have sufficient room to put in as many figures as you would be likely to get in the three large windows. You can see the difference between the glass ornamented heads and borders. I would prefer the architectural glass as the other is so common all over it will please all much better. I have tried all the glass stainers and Morgan is the lowest. The sooner you give the order to commence the better for it will take a long time to do the work. He is anxious to make a first rate job of it for a specimen. We cannot do better or as well with any other. I wish you to examine the specification and you will find it embraces all in the best style of work.

I gave the plan of the frames out today but I cannot say anything about the cost until Monday but I am sure I will have them even less than than I told you when I was in Albany. I will make as close a bargain as I can depend. I will let you know all about them on Monday. By your sending a letter to Morgan he will commence. I might not be home. You will see his address in his estimate. The sooner you close this you will find it the better for you may be sure that it will not lessen the bill one dollar by delaying. I know by experience in other such work. It will give him no excuse but to do the work well and have all the staining well done.

I remain your humble servt.

P. C. Keely.

Rt. Rev. John McCluskey.

Brooklyn, March the 7th, 1851.

Rt. Rev. Sir:

I have got all Father Martin's works on stained glass. They came by the last steamer. I have more plates than Father Verhaden. Mr. Morgan has them now. He agrees to do all the work at the Cathedral windows according to the designs of Bourges Cathedral. Any window that you may select from among them except those that have the figures and pictures.

I have put in the four chancel, four chapel and two large transepts in mosaic glass to be done after the best design of the mosaic of Bourges Cathe-

dral which will be no difficulty now as I have all the plates to work by. His estimate for the two large windows was \$1400. There is 1034 feet of glass in them. I have agreed to give him \$4300 for all, he would not take one dollar less. The aisle and clearstory he says are nearly the same amount of glass work now for he must have six ornamental borders in each window and the space that quarries take up is very little. The heads are to be even more work now than in the former estimate as he agrees to do them according to design of Bourges Cathedral and produce as good an arrangement in colours, properly burned.

The glass I am sure now will give every satisfaction as I have all the facilities now in having the plates. I have put in all the glass complete except the chancel.

I am satisfied that it will be the first glass in America for a long time to come.

I remain your humble servant,
P.C.K.

Rt. Rev. John McCluskey.

Specification for setting cut stone and laying the brick of the Cathedral, corner of Eagle and Madison.

Setting of Cut stone. The entire stone to be set in putty of same color of the stone and neatly pointed. All to be anchored where the Architect directs. The buttresses to be set plumb and straight. All the mouldings, buttresses, breaks and other appendages to be set in a perfect and workman like manner to the entire satisfaction of the Architect. Stone to be all hoisted by derricks. All the beds to be set perfectly level. Should any damage occur in the setting of said stone through neglect of the contractor he shall make the same good at his own expense. The ashlar to be backed up with stone as high as directed by the Architect. A course of hydraulic cement to be laid between the stone and brickwork.

Brickwork. The entire brick to be laid with the regular bonds of headers every five courses, well filled in with the best quality of mortar, to put the hard brick home tight to the rear of the ashlar. All the piers, pillars, arrises, and angles to be built perfectly straight and plumb and in strict conformity with the plans and directions of the Architect. The arches of all the window and door openings to be twelve inches in the ring and go through the respective walls to meet the ashlar. The arches underneath the clearstory to have sixteen inch rings to be well bonded and built correctly with all the appendages around according to the explanatory drawings. The walls to rise the same height all around the building. No portion of the work to be built in advance of the other without directions from the Architect.

HIS WORK

CATHEDRALS

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|---|--|
| Albany, N.Y., Immaculate Conception — 1852. | Hartford, Conn., Saint Joseph — 1873. |
| Burlington, Vt., Immaculate Conception — 1867. | Manchester, N.H., Saint Joseph — 1869. |
| Boston, Mass., Holy Cross — 1866. | Newark, N.J., Saint Patrick. |
| Brooklyn, N.Y., Immaculate Conception — 1865. | Natchez, Miss., Saint Mary — 1850. |
| Buffalo, N.Y., Saint Joseph — 1855. | Paterson, N.J., St. John the Baptist — 1865. |
| Charleston, S.C., Saint Finbar and Saint John the Baptist — 1890. | Portland, Me., Immaculate Conception — 1869. |
| Chicago, Ill., Holy Name — 1874. | Providence, R.I., Saint Peter and Paul — 1889. |
| Cleveland, O., Saint John the Evangelist — 1848. | Springfield, Mass., Saint Michael — 1861. |
| Erie, Pa., Saint Peter — 1875. | Toledo, O., Saint Francis de Sales (old cathedral) — 1862. |
| Fall River, Saint Mary — 1852. | |
| Halifax, N.S., Saint Mary — 1872. | |

INSTITUTIONAL BUILDINGS AND CHURCHES FOR RELIGIOUS ORDERS

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|--|--|
| Convent and Bishops House, Hartford, Conn. — 1872. | Main Building, Saint Elizabeth's Convent, N.J. — 1878. |
| Gesu Church, Montreal, Can. — 1864. | Male Orphan Asylum, Brooklyn, N.Y. — 1864. |
| Home for Catholic Children, Boston, Mass. — 1871. | Notre Dame Academy, Roxbury, Mass. — 1857. |
| Holy Trinity, Somerset, O. — 1857. | Our Lady of Victory, Boston, Mass. — 1877. |
| Immaculate Conception Church and Boston College, Boston, Mass. — 1859. | Passionist Monastery, Union City, N.J., 1863. |
| Immaculate Conception, Lowell, Mass. — 1871. | |

INSTITUTIONAL BUILDINGS AND CHURCHES FOR RELIGIOUS ORDERS (Continued)

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|---|--|
| <p>Saint Ann's Academy, New York, N.Y.</p> <p>Saint Dominic's Church, Washington, D.C. — 1866.</p> <p>Saint Francis Xavier College and Church, New York, N.Y. — 1878.</p> <p>Saint John the Baptist College and Church, Brooklyn, N.Y. — 1870.</p> <p>Saint John's Hospital Chapel, Lowell, Mass. — 1882.</p> <p>Saint Joseph, Somerset, O. — 1866.</p> <p>Saint Louis Bertrand Church, Louisville, Ky. — 1873.</p> | <p>Saint Mary's, Boston, Mass. — 1877.</p> <p>Saint Mary's Abbey, Newark, N.J. — 1857.</p> <p>Saint Patrick's Academy, Rochester, N.Y. — 1856.</p> <p>Saint Peter's College, Jersey City, N.J. — 1865.</p> <p>Saint Peter, Memphis, Tenn. — 1858.</p> <p>Saint Rose, Springfield, Ky. — 1855.</p> <p>Saint Thomas, Zanesville, O. (about) — 1854.</p> <p>Saint Vincent Ferrer Church, New York, N.Y. (second church) — 1869.</p> |
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PARISH CHURCHES — A PARTIAL LIST

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| <p>Saints Peter and Paul — Brooklyn, N.Y. 1848.</p> <p>Saint Bridget Eighth and Ave. B., New York City 1848.</p> <p>Church of the Assumption, Philadelphia, Pa. 1849.</p> <p>Saint Joseph, Providence, R.I. 1850.</p> <p>Holy Name of Mary, Newport, R. I. 1853.</p> <p>Immaculate Conception, Brooklyn, N.Y. 1854.</p> <p>Saint James, Boston, Mass. 1855.</p> <p>Saint Joseph, Albany, N.Y. 1855.</p> <p>Holy Trinity, Detroit, Mich. 1856.</p> <p>Saint Anthony, Greenpoint, N.Y. 1856.</p> <p>Holy Redeemer, East Boston, Mass. 1856.</p> | <p>Our Lady of Mercy, Brooklyn, N.Y. 1857.</p> <p>Holy Name, Chicopee, Mass. 1859, (his 100th church in U.S.A.).</p> <p>Saint Peter, Brooklyn, N.Y. 1859.</p> <p>Saint Francis de Sales, Charlestown, Mass. 1859.</p> <p>Saint Ann, Brooklyn, N.Y. 1860.</p> <p>Saint Jerome, Holyoke, Mass. 1860.</p> <p>Saint Bridget, West Rutland, Vt. 1861.</p> <p>Saint Patrick, Rochester, N.Y. 1864.</p> <p>P. E. Church of the Redeemer, Brooklyn, N.Y. 1865.</p> <p>Saint Rose of Lima, Chelsea, Mass. 1865.</p> <p>P. E. Church of The Holy Trinity, Brooklyn, N.Y. spire 1869.</p> |
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PARISH CHURCHES (Continued)

- | | |
|---|---|
| Saint John, East Cambridge, Mass. 1866 (assoc. with James Murphy of Providence). | Saint Patrick, Jersey City, N.J. Church of The Holy Cross, Flatbush, N.Y. 1873. |
| Saint Charles, Woonsocket, R.I. 1868. | Saint Peter, New Brunswick, N.J. 1864. |
| Saint Charles Borromeo, Brooklyn, N.Y. 1868 (called his 325th church). | Saint Peter, Dorchester, Mass. 1873. |
| Saint Peter, Rutland, Vt. 1869. | Saint Michael, Jersey City, N.J. 1854. |
| St. Vincent de Paul, 1869. | Holy Trinity, Boston, Mass. 1872 (corner stone laid second day of Boston fire). |
| Assumption, East Boston, Mass. 1869. | Saint Thomas Aquinas, Jamaica Plain, Mass. 1873. |
| Saint Lawrence, New Bedford, Mass. 1870. | Saint James, Boston, Mass. 1875. |
| Saint Mary, Auburn, N.Y. 1870. | St. Stephen, Brooklyn 1875. |
| Saint Francis Xavier, South Weymouth, Mass. 1870 (reputed to be by Keely). | St. Anthony, Brooklyn 1875. |
| Saint Augustine, South Boston, Mass. 1871. | Saint James, Chicago, Ill. (church and rectory). 1880. |
| Saint Mary, Lawrence, Mass. 1871. | Saint Agnes, Brooklyn, N.Y. 1881. |
| Saint Theresa, Brooklyn, N.Y. | Saint John, Manayunk, Philadelphia, Pa. 1886. |
| Saint Paul, Hingham, Mass. 1871. | Saint Patricks, Charleston, S.C. 1887. |
| Saint Mary, Taunton, Mass. 1872. | Saint Joseph, Roxbury, Mass. |
| Saint Vincent de Paul, South Boston, Mass. 1872 (altered from a Protestant church). | Corpus Christi, Baltimore, Md. 1891. |
| St. Boniface, Brooklyn, N.Y. 1872. | Saint Peter, Lowell, Mass. 1893 (with Thomas Houghton). |
| Saint Bridget, Jersey City, N.J. 1873 (about). | Sacred Heart, Malden, Mass. (reputed to be his last church). |
| Church of The Nativity, Scituate, Mass. 1872. | |

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Pilot, Boston, Mass.
Williamsburgh Gazette, Brooklyn, N.Y.

ACKNOWLEDGEMENTS

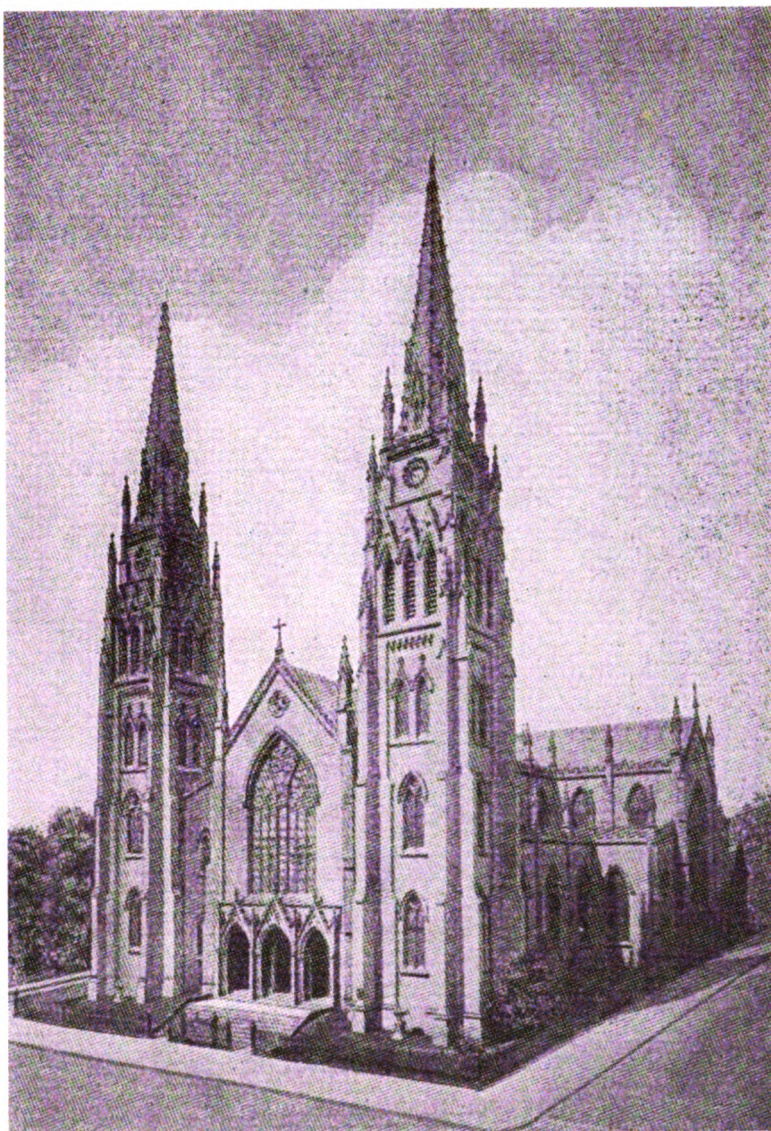
- The Most Reverend R. C. Gerow — Natchez, Miss.
 The Most Reverend J. J. Russell — Charleston, S.C.
 The Most Reverend R. A. Kearney — Brooklyn, N.Y.
 The Rt. Reverend Msgr. J. L. Belford — Brooklyn, N.Y.
 The Rt. Reverend Msgr. H. M. Hall — Richmond Hill, N.Y.
 Very Reverend John Heffernan — Thurles, Co., Tipperary, Ireland.
 The Reverend Mark Moeslein, O.P. — Washington, D.C.
 The Reverend John M. Flynn — Richmond Hill, south, N.Y.
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 The Reverend J. J. Gerrard — Fall River, Mass.
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 The Reverend A. B. Kalvelege, C.S.S.R. — New Orleans, La.
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 Sister Agnes Anita, S.C. — Convent, N.J.
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 Mr. Joseph C. Ryan — Notre Dame, Ind.
 Mr. S. Pugin Powell — London, England.
 Mr. Thomas Stritch — Notre Dame, Ind.
 The Boston Globe.
 The Baker and Taylor Co.
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ILLUSTRATIONS



Church of Saint Peter and Saint Paul
Williamsburg, Brooklyn. *Keely's first church.*





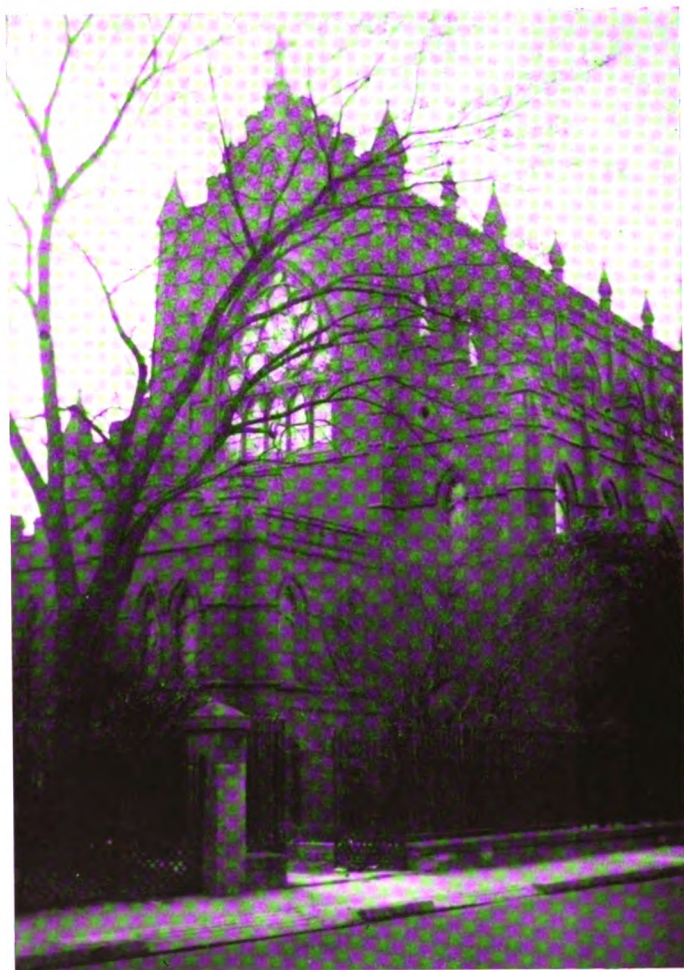
Cathedral of The Immaculate Conception

Albany, New York

Keely's first Cathedral — 1849



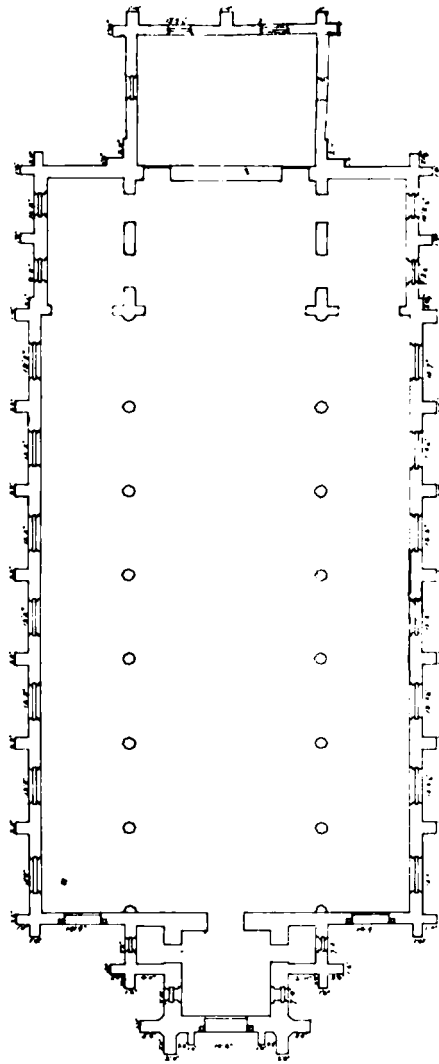
Cathedral of Saint John the Baptist
Charleston, South Carolina



Sanctuary End Cathedral
Charleston, South Carolina



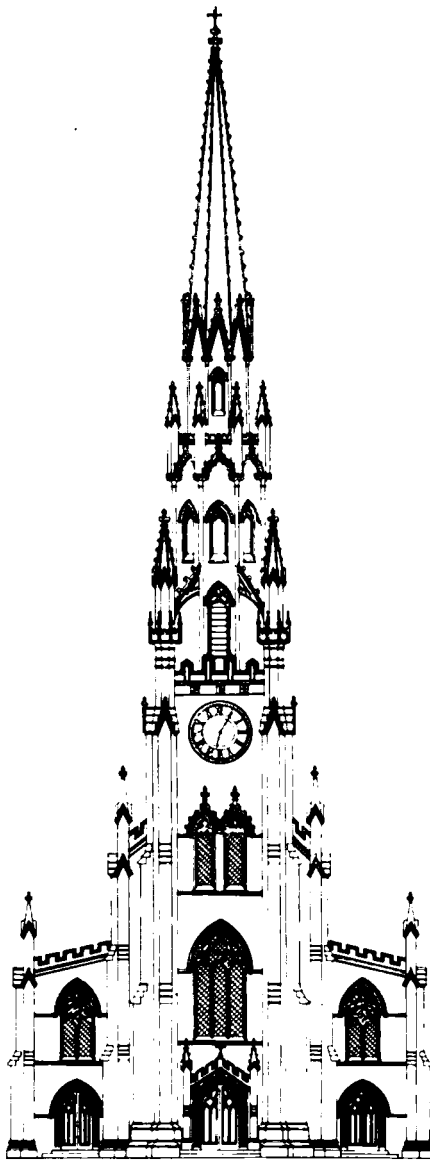
Cathedral of Saint Finbar and Saint John the Baptist
Charleston, South Carolina



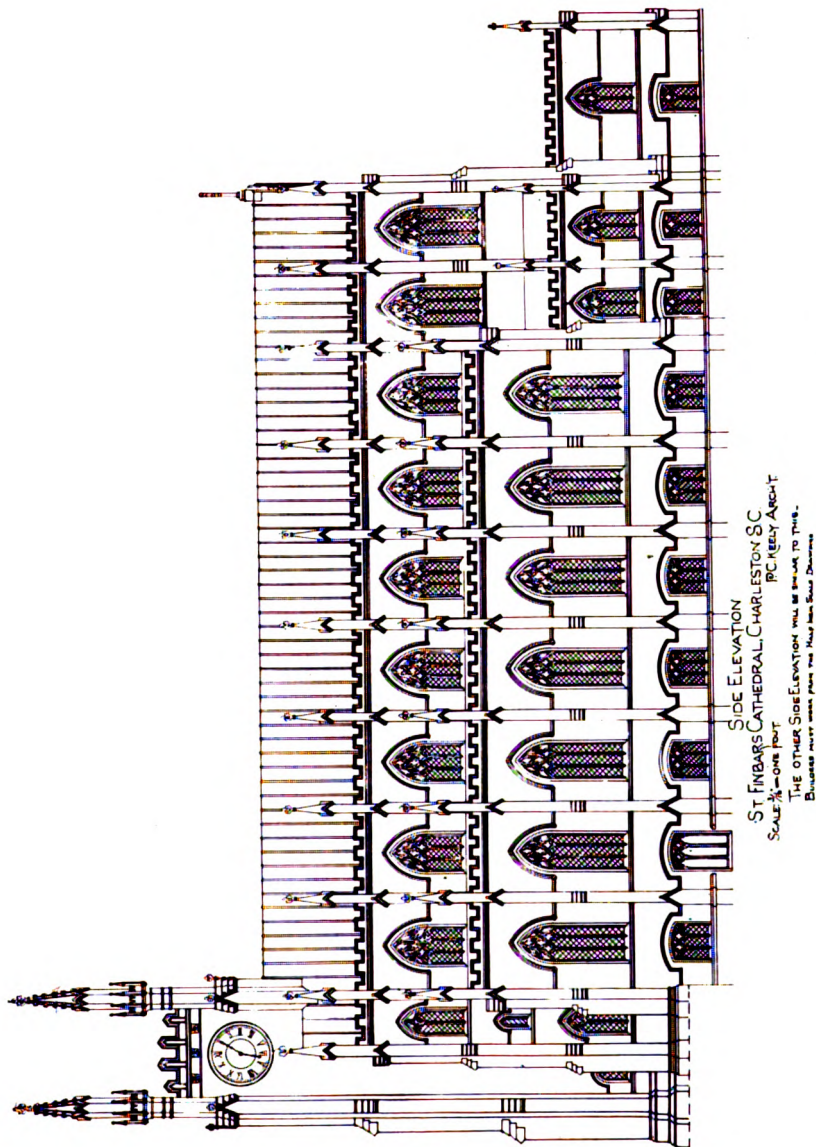
GROUND PLAN
ST FINBAR'S CATHEDRAL
CHARLESTON, S. C.
P. C. KEELY ARCHITECT
SCALE. EIGHT FEET TO ONE INCH

Cathedral

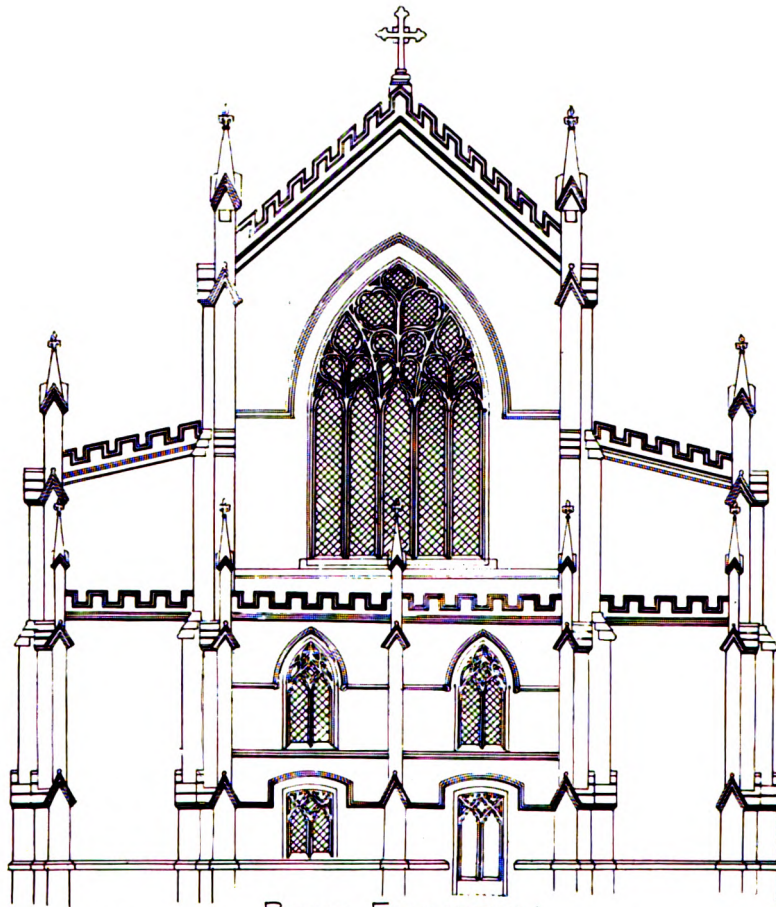
Charleston, South Carolina



Cathedral
Charleston, South Carolina



Cathedral of Saint Finbar and Saint John the Baptist
Charleston, South Carolina



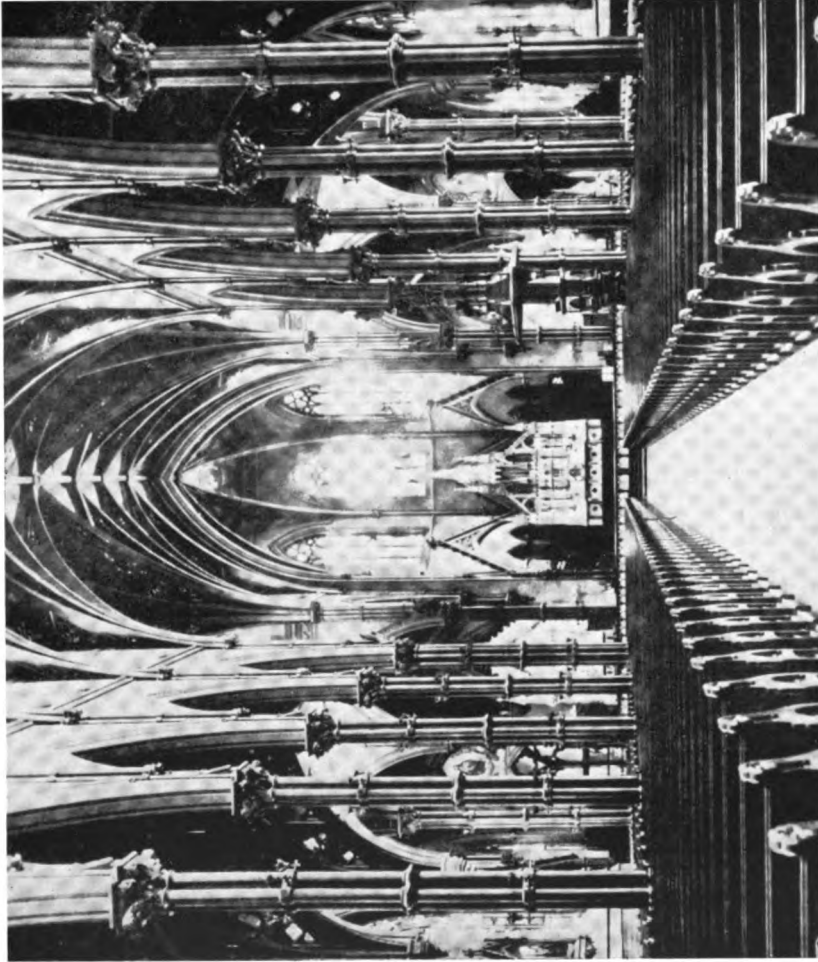
REAR ELEVATION
 ST. FINBAR'S CATHEDRAL, CHARLESTON S.C.
 SCALE: $\frac{3}{16}$ " = ONE FOOT. P.C. KEELY ARCHT.
 BUILDERS MUST WORK FROM THE HALF INCH SCALE DRAWINGS.



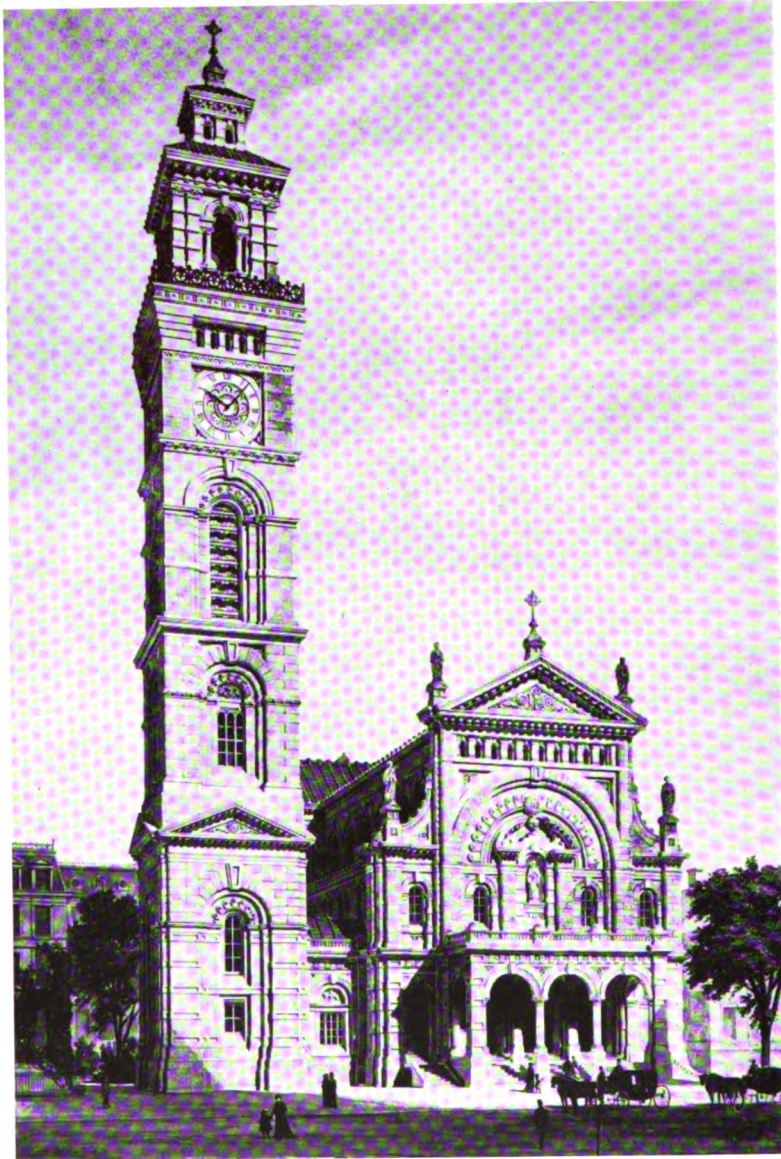
Cathedral of The Holy Cross
Boston, Massachusetts



Cathedral of The Holy Cross
Boston, Massachusetts



Cathedral of The Holy Cross
Boston, Massachusetts



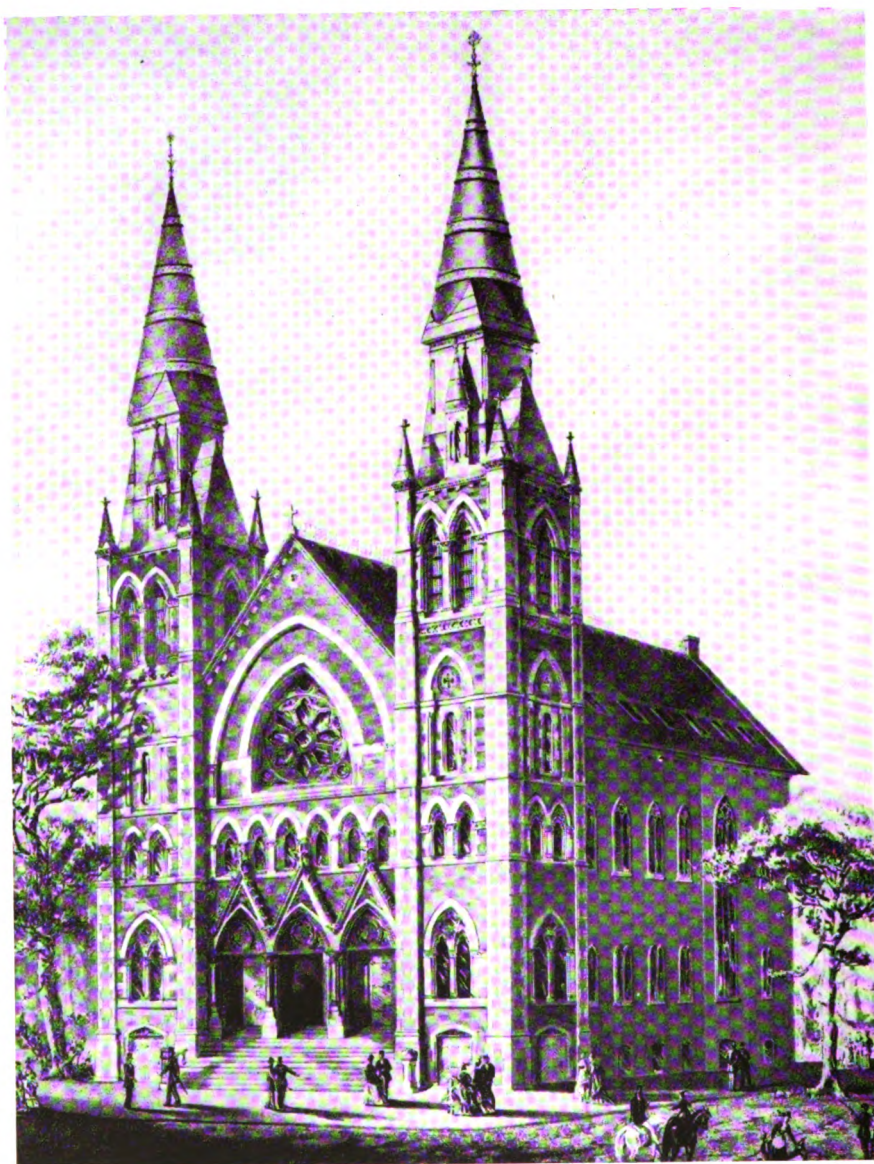
Church of Saint Francis Xavier

West 16th Street, New York

Campanile never built.



Saint Mary's Church
Newport, Rhode Island



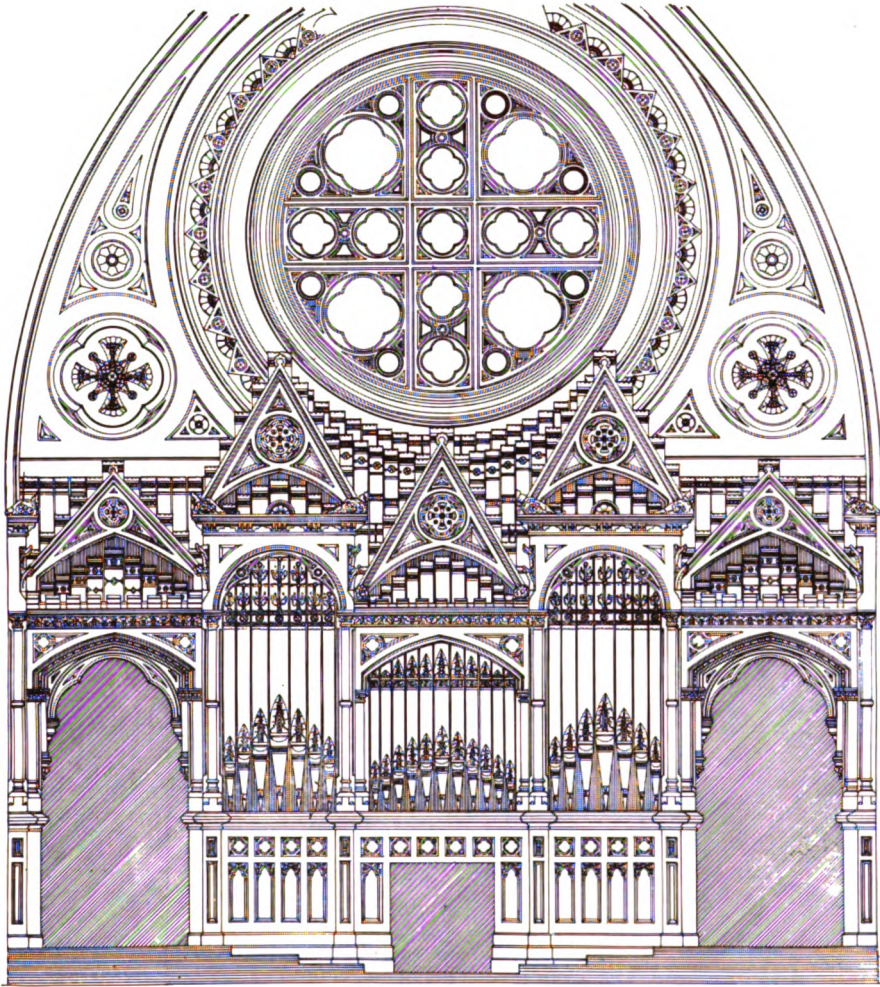
Church of Saint Bernard
West 14th Street, New York



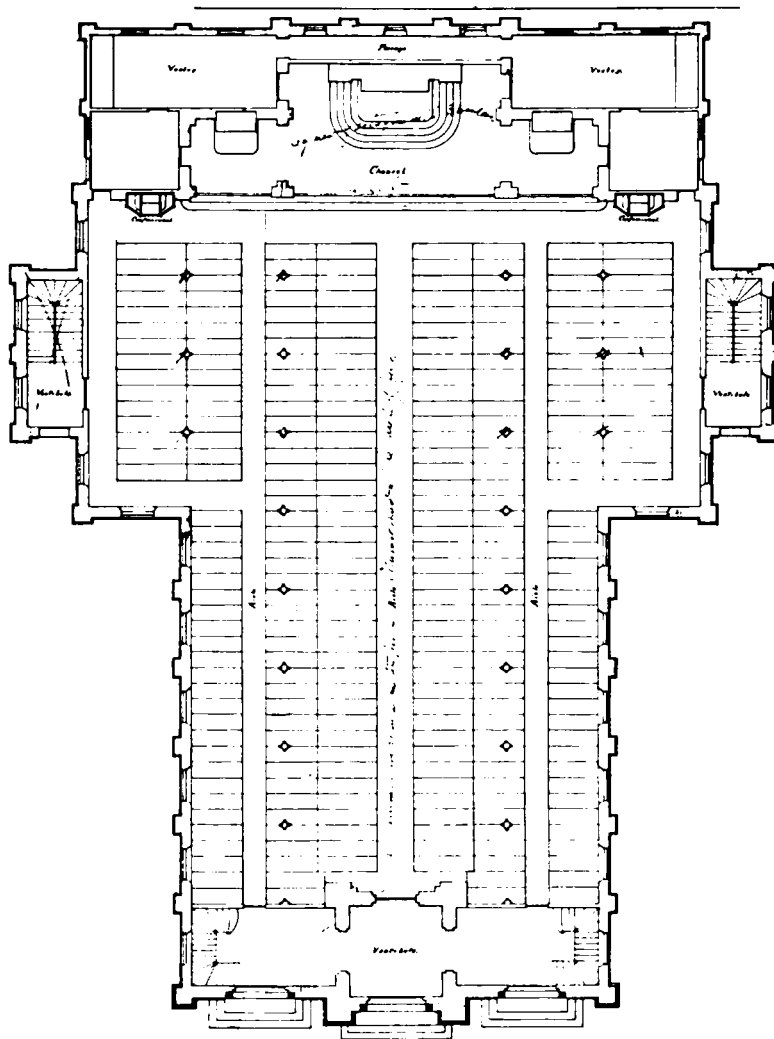
Cathedral of Saints Peter and Paul
Providence, Rhode Island



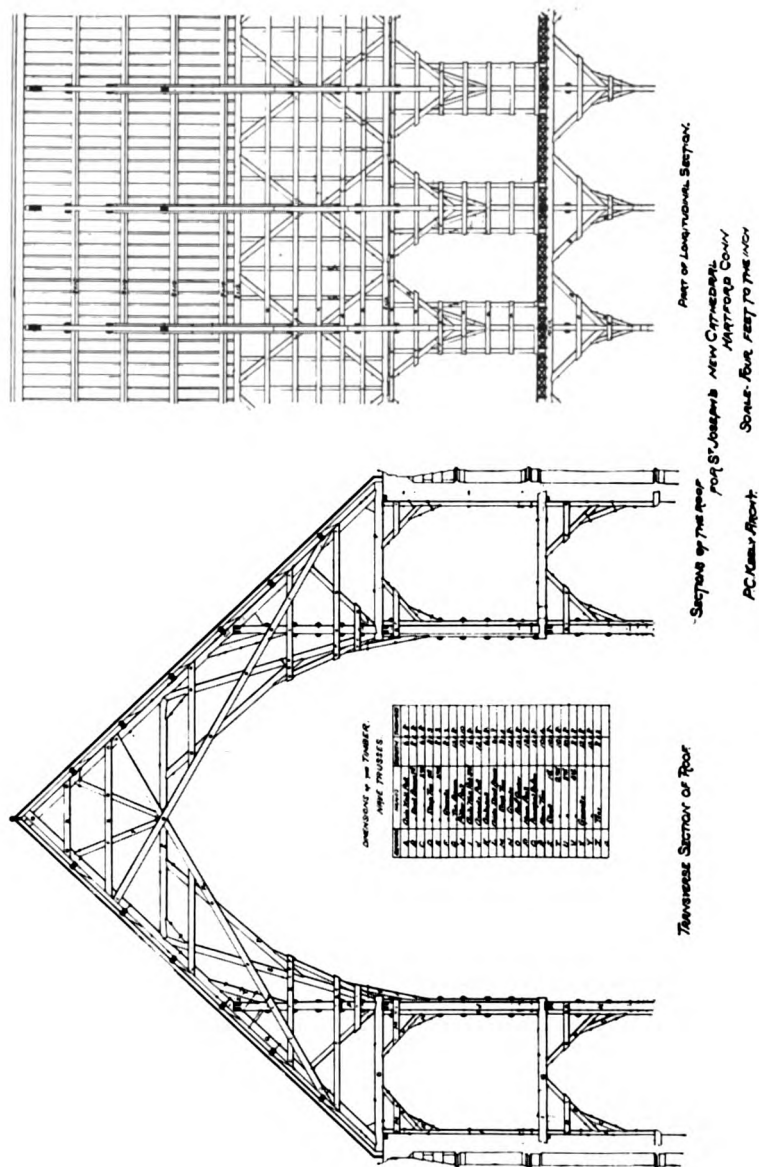
Church at the Passionist Monastery
Union City, New Jersey



Design for Organ case
Providence, Rhode Island



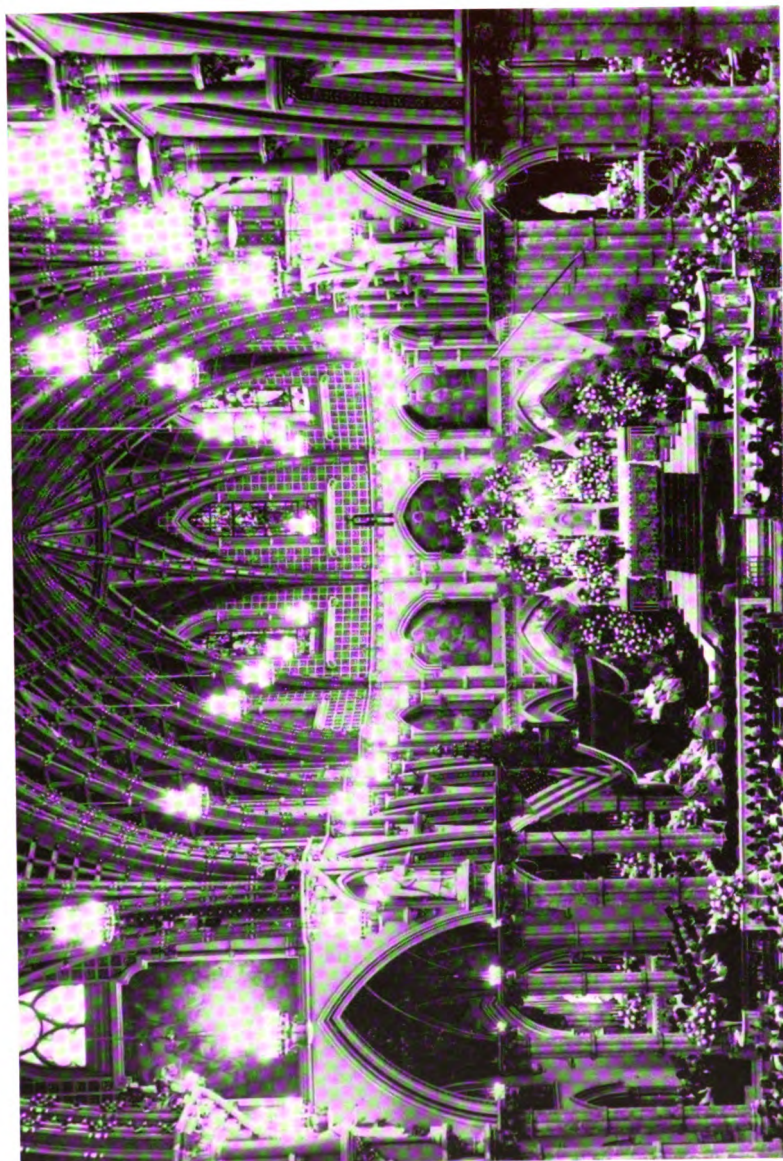
Plan
 Saint Peter's Church
 New Brunswick, New Jersey



Saint Joseph's Cathedral
Hartford, Connecticut



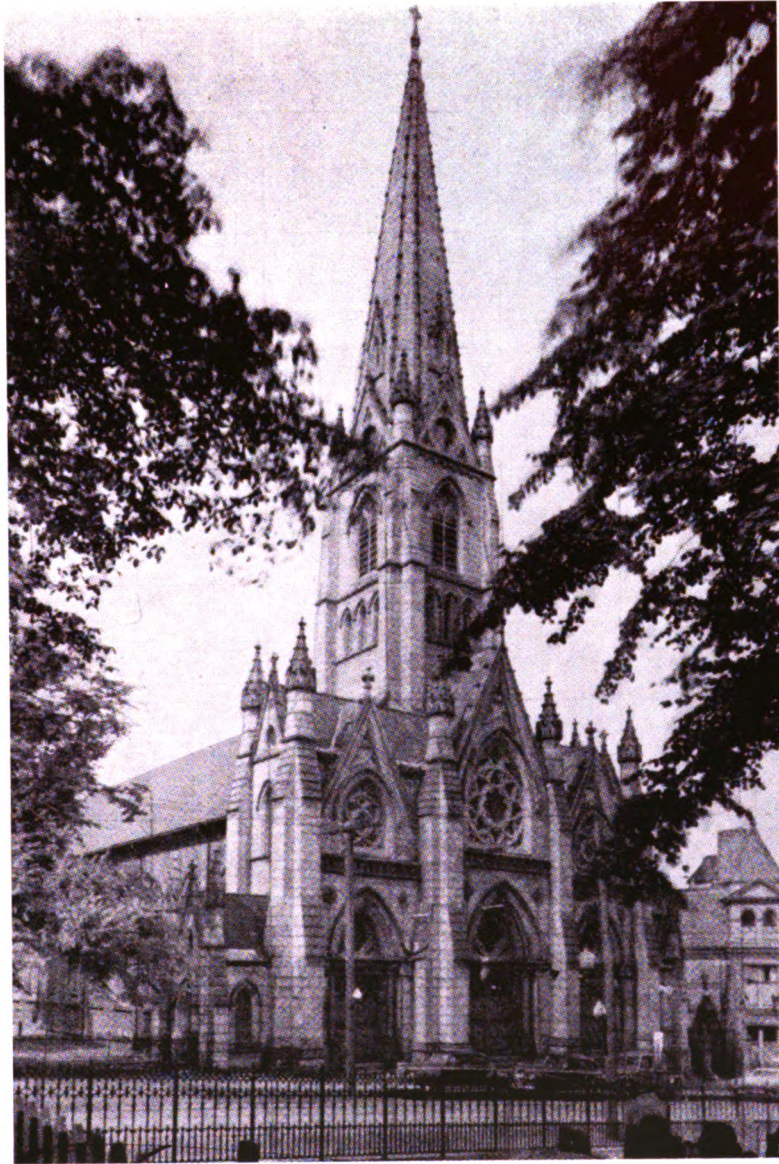
Cathedral of The Holy Name
Chicago, Illinois



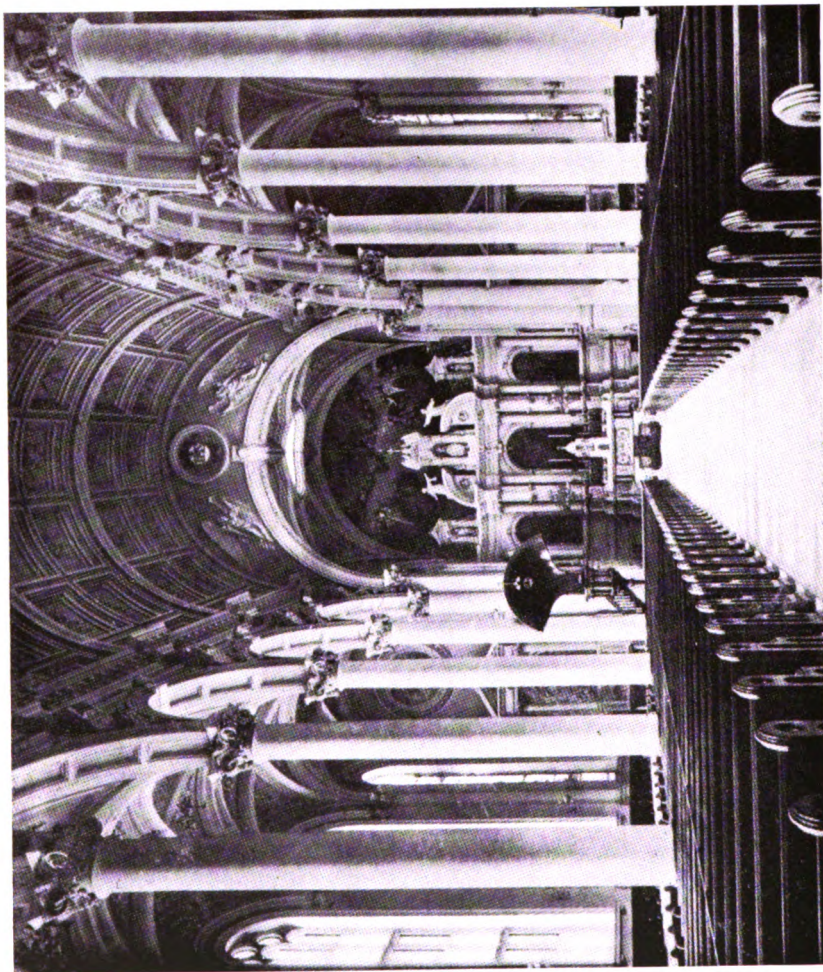
Cathedral of The Holy Name
Chicago, Illinois



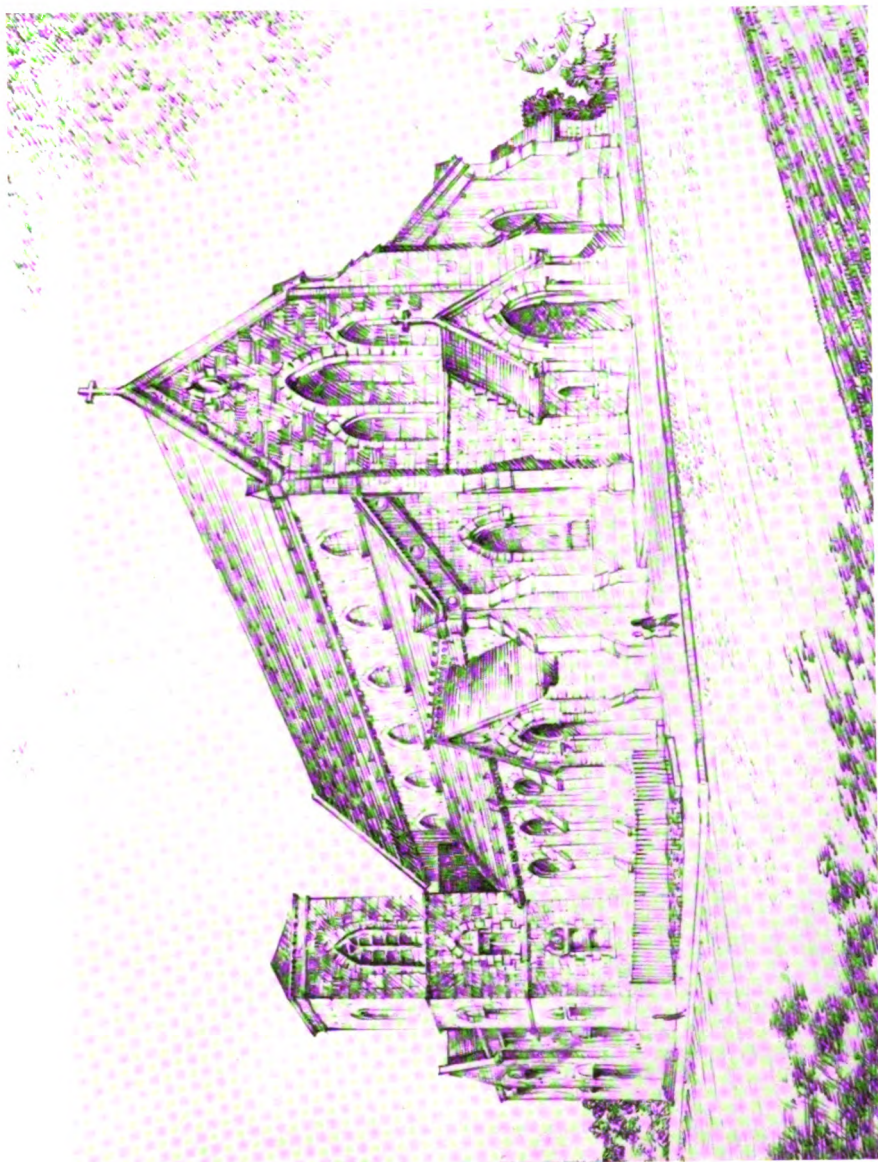
Cathedral of Saint John the Baptist
Paterson, New Jersey



Saint Mary's Cathedral
Halifax, Nova Scotia



Church of The Immaculate Conception
Boston, Massachusetts



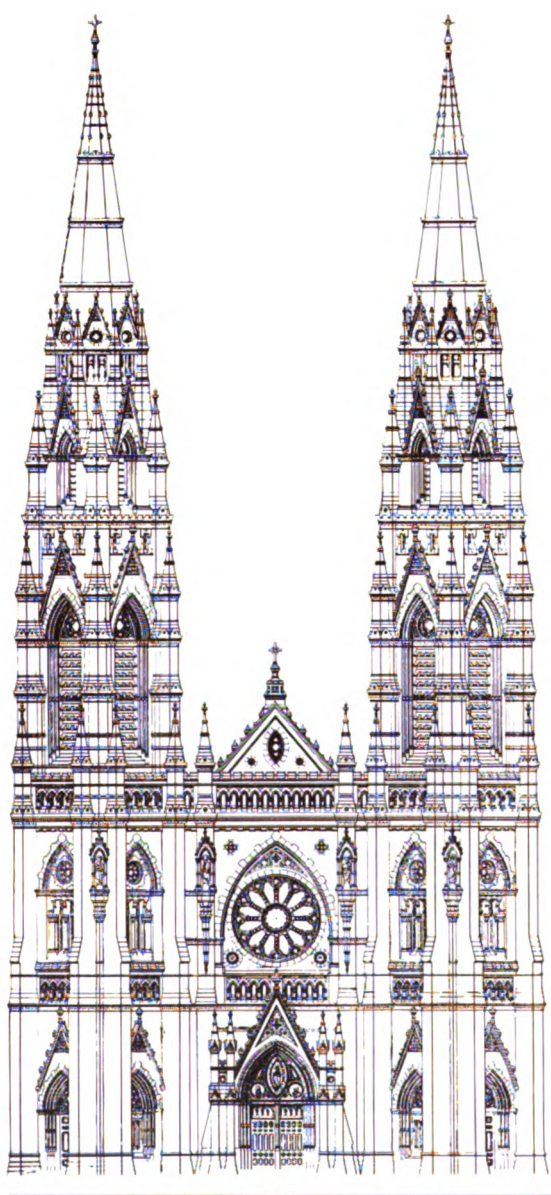
Church of The Redeemer — Episcopal
Brooklyn, New York



Church of Corpus Christi

Baltimore, Maryland

1891



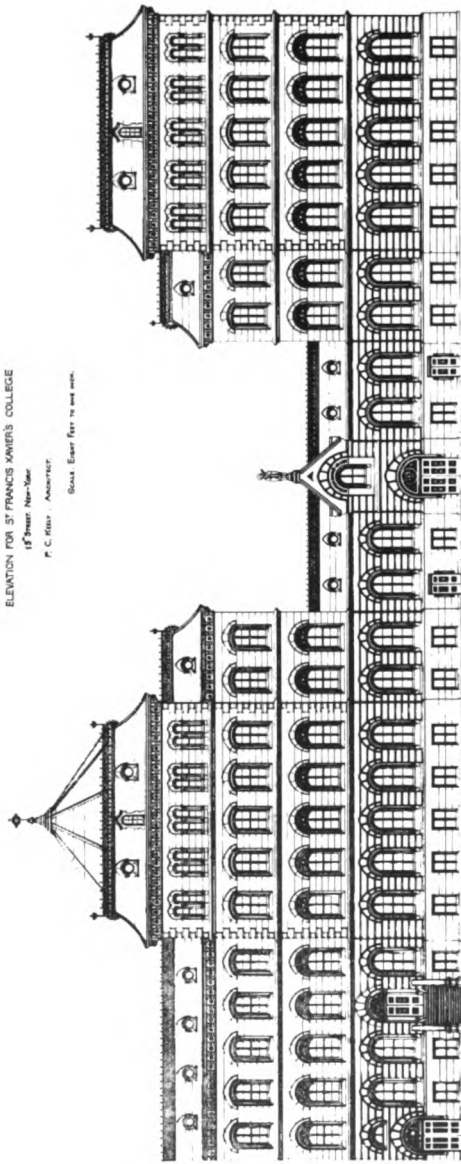
Cathedral of The Immaculate Conception
Brooklyn, New York

ELEVATION FOR ST FRANCIS XAVIER'S COLLEGE

187 Street New-York

P. C. FINE - ARCHT

Scale: Eight feet to one inch.



College of Saint Francis Xavier
New York, New York

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